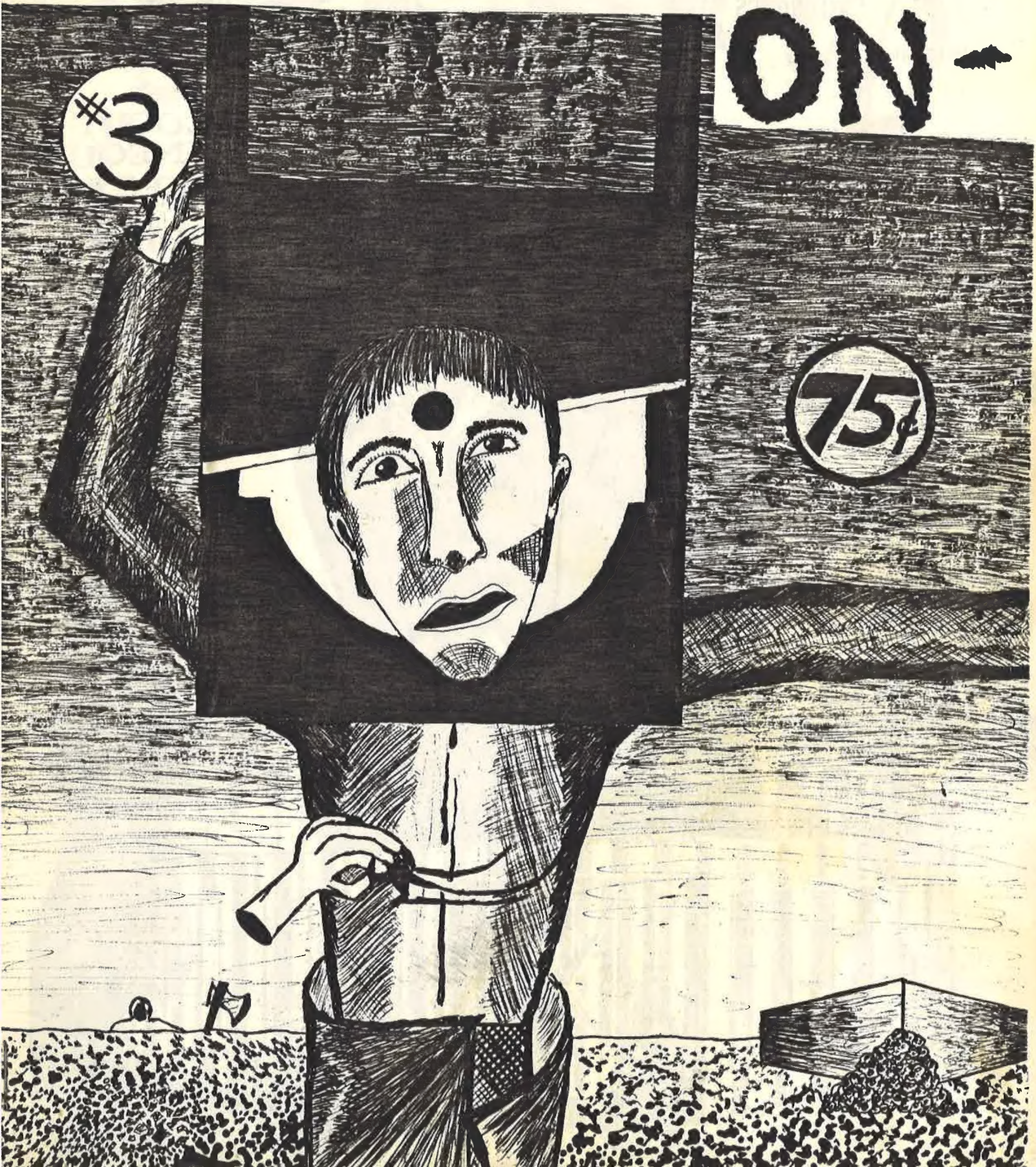


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# If this goes on

JUNE 1983

Well, here's the third issue - probably our last due to our not having enough money or time... at least there's other good fanzines around town to keep things going. We had a big benefit at Reverbs (Home of EPU) on March 25th and we'd like to thank the following bands that played: Fungus of Terror, Chalk Circle, Second G, Jewish Priest, Lucky Pierre, Braille Party, and Bloody Mannequin Orchestra. Extra special thanks to Jeff Turner.

*Editors: Sharon Cheslow, Colin Sears.  
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45's



**TWISTED NERVE-Five Minutes of Fame/Strange Sensation-Criminal Damage**

This is an irresistable single reminiscent of early Modern English and 13th Chime. England seems to be finding their way back to unclined energy and stance through bands like this. So much momentum. The instruments and vocals interplay in a simple yet astonishing way making both songs really compelling-can't wait for more. SC

**DEATH IN JUNE-State Laughter/Holy Water-New European Recording**

The main quality which comes across when listening to Death In June is a very tranquil, solemn mood. On "Holy Water" (one of the best songs I've heard in the past year) the use of chimes, a guitar chord which sounds like the Ventures, and very depressed sounding vocals makes the song wonderful and dreary. A music box and saxophone are used on "State Laughter" to give this effect, and although it is done quite well it is not as powerful. CS

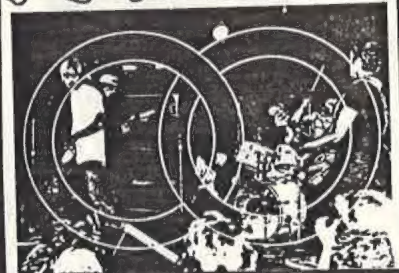
**DANGEROUS BIRDS-Smile on Your Face/Alpha Romeo-Propeller (P.O. Box 658, Allston, MA 02134)**

This is definately a fantastic single! "Smile on Your Face" bursts immediately into strong vocals and impulsive rhythms that you can't help moving too! The other side, "Alpha Romeo", starts out slowly, but soon builds up into a fast paced song with chanting rhythms and a melodic, twanging guitar sound that is especially impressive, although the vocals get a little too whiny on this one. AB

**SISTERS OF MERCY-Anaconda/Phantom-Merciful**

Well I was wrong last issue when I predicted the direction these guys would go in. There's no funk bass and they've rekindled the older sound of raw guitar, steady bass, real emotive vocals, and of course the ever present rhythm machine. It's one of their best songs. The B side "Phantom" is an instrumental that is sort of boring. Interesting mechanical beat and slow sparse music, but goes on too long. SC

DOUBLE-O



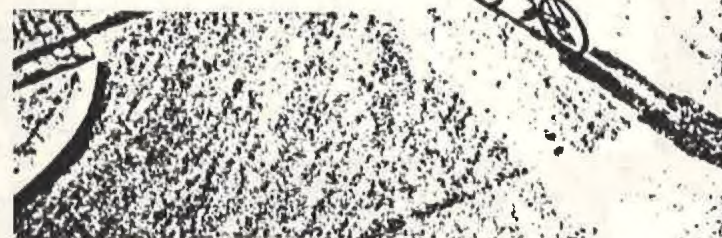
**DOUBLE O-5 song EP-R&B/Dischord (P.O. Box 25054, Wash. DC, 20007)**

This is sort of Double O's final epitaph since the band is no longer together. Eric's gone to form E.N.B., Jason's in 9353, and Bert and Richard will probably end up doing something together. As far as local records go this is a good effort, especially in terms of production, energy, and tightness. "Death of a Friend" is pretty unusual with its lush introduction and synthesizer, but sounds more typical when the hard guitar comes in. "You've Lost" is the best song on this EP-it's fast powerful, and has a good melody. Don't like the heavy metal lead guitar too much, though. Overall, Double O come out sounding a lot better than they ever did live and I'm glad they finally got some of their songs out on vinyl. (Why no lyric sheet, though?) SC



**EXILED/ARTIFICIAL PEACE EP-Fountain of Youth (5710 Durbin Rd., Bethesda, MD 20817)**

The Exiled! Wow, this is the one the world's been waiting for! As the name of the record label states this music is totally youthful. Derek Hsu, the lead singer, is known to most people (inside and outside of D.C.) as the walking fountain of youth which is why he decided to name his label this. The Exiled have the amazing line-up of Derek Shoe \*vocals, Alan Spears \*bass, Steve Webster \*guitar, and John Sowalsky \*drums. Included in the EP package is a sheet that has lyrics and pictures of the Exiled; you can put it on your wall if you like. This record is so great, a fresh and invigorating outlook on life is given to us all in the lyrics which are about subjects that no one has ever written about and are also very important. For example, "Day By Day" says, "Living on the streets, day to day, barely get by, no job, no pay." Amazing! Sure I could go on about the intellectual significance and complex rhythmic schemes of these lines but that would take a year. Then in "Epilogue" Derek gets super political and philosophical when he declares furiously, "I want to live my life, I don't want it to end all of a sudden, when some stupid Russian, pushes a stupid button and makes us all dead." What an intelligent statement. My mind is trying to cope with all these lyrics but they are just too incredible. The music is quite the same - incredible, amazing, great, and significant within all our lives. Artificial Peace is no match to the Exiled. I'm sure they must have paid tons of money to be on the same record as them. Get this one while it lasts! CS



**BAUHAUS-She's In Parties/Departure-Beggar's Banquet**

Gosh-this is so nice. Whatever happened to the frantic, emotional Bauhaus I used to love!? You can tell it's them because of Peter Murphy's distinctive vocals, the guitar with loads of effects on it, and the resounding drums but it all sounds so watered down (even the drums which, although overstated, seem to be sapped of any power). "Departure" has a neat, eery bass line and some noisy guitar but it gets kind of boring after awhile. SC



**SOUTHERN DEATH CULT-Fat Man/Moya-Situation**



So now there's Southern Death Cult to join the ranks of such new English bands as March Violets, Sex Gang Children, Blood and Roses, etc. What binds them all is an approach to music that reaches back to the past (Bauhaus, Banshees, Theatre of Hate, and the recently departed UK Decay among others) in order to escape the predictable, slick pop prevalent today. Guess you could call 'em post-post-punk, but that's kind of silly, isn't it? Anyway, SDC come up with two pretty impressive songs on this debut 45. They both contain some emotional guitar playing and raw energy, but the vocals hinder the total effect by making the emotion too forced. In other words, the melodramatic, soulful singing tends to make the otherwise good songs sound pompous and obnoxious. SC

**15 MINUTES-That's What You Always Say/Last Chance For You-Down There-(11028 Sunset Blvd., Los Angeles, Calif., 90049)**

The A side, "That's What You Always Say", is subdued and subtle, but extremely exciting to listen to with its pretty lilting guitar and suave vocals (both from Steve Wynn now in the Dream Syndicate). The flip side is less thrilling, coming off as a bit too droning. The tune gets monotonous quickly and the guitar loses the delicate appeal it had on the first song. AB



**STYLE COUNCIL-Speak Like A Child/Party Chambers-Polydor**

Bet you thought you wouldn't be hearing from Paul Weller so soon, huh? It's hardly been a few months since the Jam broke up and Weller's already got himself a new band and a new single. The Style Council is Weller (still singing, writing, and playing guitar) joined by Mick Talbot (ex-Merton Parkas) on keyboards. On this record they're aided by Zeke Menyika (of Orange Juice) on drums. Basically this 45 is not much different from what the Jam were doing right before they split. "Speak Like A Child" is one step removed from "Town Called Malice" with its funky bass, horns, boppy keyboards, and dance beat. A combination that means 60's motown-influenced soul. "Party Chambers" is a real pretty song only ruined by the imbecile synthesizer (sounds like it's being played by an eight year old with a new toy). It shows a little change in direction but is still along lines Weller has walked before. SC







I: I don't care if it's thrash; I don't care what kind of music they're playing, but it's gotta have spirit. A lot of bands even in Washington now...I don't feel it. There's no soul.

L: Yeah, there's no soul.

I: I mean, for me, Minor Threat was such an important thing. I remember thinking I was proud as shit of my band and to be playing.

L: We ran into too many people who just did not care.

I: We ran into a lot of echoes. I mean if you're gonna say what someone else has already said at least say it in your own way. Say it and fucking mean it. I mean you gotta have emotion, it's gotta be there and be real, that's all there is. It seems like it's just repeating what happened to punk in England.

SC: Yeah, it's possible.

I: Well I'm not sure that punk in England was ever that great.

L: Yeah, but I used to...I mean I saw the Dance Society and I thought they were really good. And it wasn't so much that they were good musicians, but that the guy believed in what he was talking about and he was really into the concept of it. Get up and dance! (Laughter)

I: No, they had like these banners that were supposed to represent Jesus and the crown of thorns and all this crazy stuff and it was very interesting. I don't know-I mean I'm not saying they're my new band, but I gravitate toward that regardless of what type of music it is. I mean we've always said what we like and what we play are two different things. Just cause we like a certain kind of music doesn't mean we're going to play it.

SC: Do you think you guys are going to want to tour England?

I: Not England so much as other places in Europe.

SC: Like where?

I: Finland.

L: Actually I'd really like to go all over the place. I'd like to go somewhere where people haven't played much, like France or Belgium, as well as Finland, Italy, Germany, and those kind of places.

I: Playing in Europe would be an interesting experience but I don't think there would be any impact.

L: The thing about it is that I thought about it when I got home from the tour and I said in order to have done that last tour on my own money it would have cost a fortune and been nearly impossible. So it's the same principle with Europe-it would be getting to see Europe without really having to pay anything.

I: We definitely want to play Europe...

L: It's just not the end all of doing music. It sure isn't. That's one thing I'm the proudest about. I'm not so proud of the fact that we have huge shows and we're getting bigger and bigger. I'm much fucking prouder about the fact that we've had an impact on people. I mean loved us or hated us, at least they noticed us.

L: Yeah, that's important. I always said-and a lot of people may think this is sort of frivolous-that when Rolling Stone writes its history of rock and roll in twenty or thirty years, I'd like to have our name right there in the hardcore section or whatever's devoted to it. That would mean we had an impact and I think that's the important thing.

I: I think we've had a pretty good impact so far.

L: Also, the only other think about getting bigger is that it does enable you to do what you want to do.

I: Sure does...we can buy equipment now.

L: The problem before was simply-well, I wanna do this but can't because of this, this, and this.

I: I'm daddy.



LYLE

L: Yeah, now it's like-well if you make enough money than you can do this. That's the plus. And then that means that we can afford to not worry about whatever we can just do it.

I: The other good thing is having real fucking power, being able to swing our weight at clubs-we can say you're mistaken, this is the way it's gonna be.

L: Yeah, we did it in New York recently. We were headlining there and the people who set up the show wanted an all ages show. It was guaranteed all ages and when we got there they said no.

L: The clubowners said no and the promoters were in a bind cause they had promised us but now they couldn't do it. So we got there and said well, I guess we're just gonna leave.

I: The clubowners said no kids, that's it. And he just had to weigh in his mind the fact that if we didn't play, what would happen. We were not going to leave and sneak out. We were going to go up front and say, won't let kids in, we're not playing. That's all there is to it.

L: And before they would've said so what. But they ended up letting us play.

I: That made us feel good about our power. Cause when you're doing it for a positive...something that everybody appreciates...and you know people were saying things like-oh, don't go home, just forget about all those little kids-and you know if we can't get our way with it, then we won't do it.

SC: What sort of things do you want to try and do around here? Get more clubs?

L: There's a lot of promoters.

I: But the thing is that it's such a fragile scene that I don't believe in like warring promoters. Bands and promoters should work together but if a band gets a show with one promoter then the other promoters should just back off. I mean the whole 9:30 thing is really stupid because of course the big thing is money. When Podi and I first started the hardcore matinees, the idea was not the money, the idea was the stage. That was it. I can remember when Teen Idles and Minor Threat couldn't play anywhere. You play basements or anything. And I can remember the first time I stepped foot on the 9:30 stage and we made \$25 and I said fuck, I'm here and I played. I'm not hung up on the money, you know. Actually I'm hung up on it but it's an anti-money thing. I'm scared shitless

of money cause it's just bad news.

SC: Yeah, didn't you want to keep the price of your last record down real low so that you didn't even make enough of a profit to press up more records?

L: Yeah, it's causing problems now because Minor Threat is selling more records than Dischord has anywhere the means to press.

I: Actually we have a lot of money now. The only thing holding us up now is we're re-mixing it.

SC: Is that because you're not satisfied with the sound?

L: We're remixing it mainly cause we wanna have something to do, I don't know.

I: I think the main stress on remixing it is that we don't think that it's good enough.

L: Maybe people won't even notice the differences. I think they will.

SC: And you'll be happier.

L: Yeah, I'll feel that I've put my all into it rather than just let it slide.

I: I mean that's a slice of us. That's like our history. We were talking about redoing it and if Steve was still in the band we seriously would've re-recorded everything. But you can't really just re-do it. I don't know...it's part of us.

SC: So what did happen with Steve?

L: It was a four person core.

I: Yeah, we've been together for three years. And it was a four plus one situation and the one didn't work out and it was getting to be that the conflicts with the one was causing conflicts within the four. And rather than dragging the whole thing down we agreed to part company.

SC: Brian said to me that he felt he was better as a bass player and wanted to play bass instead of guitar.

L: Well that was one thing. On tour it certainly became apparent that Brian was more tuned toward the bass and less tuned toward playing guitar. I don't know why. It was a problem of concentration or something. And also I've always thought of myself as being the sort of unofficial musical leader simply because whenever something goes wrong everybody looks at me like I'm supposed to be the one that knows what's going on. And I felt with two guitars it was getting out of control on me and there was no way I could tell anymore what was going on. But it was more of a personal problem which we couldn't seem to resolve to anyone's satisfaction.

I: With the four of us...we've never been the greatest of friends, but this tour has actually been really good and we're now growing together. It's just too late in the game to start with someone new especially for me.

L: I think the pressure was real high on Steve and I think he came to the conclusion that he couldn't deal with the way we get along with each other. Cause we've reached a certain equilibrium with each other. I mean Ian knows that if I'm really mad at him I'll probably come right to him and tell him exactly what I think is wrong and he can do the same with me. But Steve didn't understand the concept and it would've taken so long for him to.

I: See when you go on a tour with Minor Threat you sit in the van of hell. We just had the stupidest fucking arguments. We'd argue about like the color of the stripes on the road. And Jeff Nelson is Mr. Arguer. Red is blue to him no matter what. (Laughter) I mean I can handle it sometimes; I get really frustrated and all of us have our problems with each other, but just the same the four of us are used to it.

SC: Is "Look Back and Laugh" about you and Jeff?

I: Mmm...none of my songs are really written about one person but I would say it has a lot to do with Jeff, yeah.

(Lyle leaves and Ian continues to talk about his songs)

When I write songs I get like really angry and all my emotions are full. My songs usually come out of pure anger. And so it definitely is about Jeff, okay, cause Jeff and I have been together for a long, long time and it's just really hard for me to deal with. I mean, how long have you known me and how much have I changed since you met me? I don't change that much. I'm pretty much the same fucker. I'm Ian. Even though all this has gone down, I'm like the same person that you first met in the Teen Idles basically. See, it's hard for me to handle change. I'm very content-I'm very self confident. But when I start writing songs about Jeff, by the time I get through the song it's about everybody. That song especially. And "Betray" is too. It's the same thing; it's about Jeff. All my songs are about Jeff. (Laughter)

SC: It seems like the record had this theme running through it.

I: Yeah, that was pretty great.

SC: It's so cynical, like you were disillusioned with everything.

I: Yeah, that's what Michael Salkind said, but I don't think so. That album came out with a sort of friendship thing. It is a tad cynical. I'm a cynical person. "It Follows"-now that's a cynical song. That one is like here I am "punk rock" and I was like so different and we're all like "punk rock" and "what's happening Richard, what's happening Sharon." And we're all so fucking happy to be different from all this crap. And then-pow-I turn around and the shit we all ran from is right with us the whole fucking time. "Betray"-I guess that's cynical too. "Think Again"-that's pretty cynical. You know what that one's about.

CS: Is it about Clark (ex-vocalist for Hate From Ignorance)?

I: No! It's about everybody. I get so sick of hearing shit; "too much has been said." A lot of people think I talk a lot of shit. Why did you think it was about Clark?

CS: Just stuff like "it's been done"-remember when Hate From Ignorance were trying to be different and you were getting pissed at that?

I: Yeah. That definitely applies. That actually comes in on "a hard to your mouth..." uh, fuck, I have to have music to think about it.

R: "A performing yawn..."

I: Yeah, "I guess you know what the fuck is going on." When I came back from the last tour I felt like shit; I felt really hurt by all that crap.

SC: Like about what we said about you? (See issue #1)

I: Yeah, that tore me up.

SC: That all came about due to misunderstanding and lack of communication like you said before. I was so disillusioned. I thought how could Ian be doing all this?

I: I'll beat that. Imagine me coming home and reading your magazine-it's like, what!, is this the same girl that used to go-go at our shows? What the fuck!? And Clark-I have so much respect for that kid-he used to talk to us. That was important to me. Then all of a sudden it was like...I mean, god damn, these were my friends from Bethesda. I was always like...B-Town! And it was just a slap in the face. I'm really sensitive about that kind of stuff. I'm really, really, really sensitive. Even today, when I feel any anti-Minor Threat, anti-Dischord...

CS: Do you see Outside Records as that?

I: I take it as that but I could be wrong. But I don't think so. That's one of the meanings of their label-about how Dischord has such a monopoly and is in charge of the scene...One thing we were really trying to do with

Dischord was to be an honest label and to be really consistent. Like always put out what is right for us. For us to put out a different type of band is not right. It just weakens the label. The label's really strong and we want people to know that when they buy a record they know what they're getting...basically hardcore, thrash, fast rock and roll, whatever you want to call it. We're not saying we deny other bands cause they're arty or poppy or whatever; we're saying okay, you got your thing, do it for you. We did it for us-we're a hardcore label. And let me tell you something right now-anyone who starts a label now doesn't know what it was like. We chopped the wood in the total virgin forest. It's not that hard. Richard started his own label-R & B Records. (Richard blushes)...Where did we get the money? Teen Idles played for a year and saved up all the money. I'll tell you something-not one member of Teen Idles or Minor Threat has ever made a cent; we've never made money off the bands. On tour we use our money to live and that's it. But all the money from our record goes to Dischord. Now that Dischord's a business and all this fucking shit, we're in a weird position where it's not right for me and Jeff to be making all this money-actually we're not making that much...I mean I'm honest-it's paying my rent right now and food, but on the other hand it's a job. I eat, sleep, and live Dischord.

SC: Do you ever think it's going to come to the point where you'll quit working at the theatre (Georgetown Theatre)?

I: I probably think I already have. I love the theatre so much but I need to have freedom from that now. I worked every Friday night for the past four years. Now with the band I need that open. One problem I was having last year was that I missed so many shows cause I had to work-especially cause we had all punks working there and that was the worst. Work for me-yeah, right!...I would still love to work at the theatre watching people come and go, but on the other hand Georgetown is such a bad scene now-it's ugly. There's not that sense of unity or whatever now but I think that people should start remembering to keep it pure or at least close to that. There's no real anger. I see all these kids dancing in a circle and I don't see any reason to run around and smash into each other. We all danced but it was a totally different thing. Just workin' with each other and groovin' to the band basically.

-THE END-



# LUCKY PIERRE



ALEC



JOHN

LUCKY PIERRE is a Washington/Bethesda area band whose members are the remains of the White Zombies. They are: John Benskin-bass, vocals; Alec Morton-guitar, vocals; Brian Nelson-sax; and Norman Van Der Sluys-drums. This interview was done by Colin and Sharon May 24th with everyone present except Norman.

CS: Tell us how you started.

A: Well see it was me, Guy, Donald Keesing, Michael Ambrose, and Dante was thinking of playing drums. This was a couple of summers ago. We were a joke hardcore band but we thought we were serious. Like we practised once and we did like Teen Idles songs. Then me and Guy quit. Then this last summer Donald and I got back together to form a '77 type punk band. We got Norman to drum for us. And we asked John to play bass. Then we asked Brian to join us and he did. That was the White Zombies.

CS: What happened with Donald?

A: We kicked him out.

J: We all quit on him.

CS: After Donald left, did you keep the same songs?

A: Some of them, yeah. We changed the lyrics, though, cause he wrote some of the lyrics.

CS: When did you start playing as Lucky Pierre?

A: Well see we were Secret Six for awhile but Brian didn't like the name so we changed it to Lucky Pierre.

SC: Where does the name come from?

A: Uh...this friend of mine lived in Chicago and supposedly up there it means, uh, the middle man in a three man French butt fuck (everyone breaks out in laughter) ...But see we found out there's already a Chicago band called Lucky Pierre and they put out a record so we might change out name to Apple Straddle (laughter). We were gonna call ourselves Dude for awhile...

CS: So where have you played lately?

A: Parties, that's all. My school barely let us play this dance and then they cut us off half way through. One guy said-oh, it's concert music not stuff you can dance to.

SC: You guys played the 9:30 Club as the White Zombies, though.

J: That was awful...

A: The first set we were all out of tune and the second set we knew we were going to break up so we didn't care anymore.

J: Yeah, I tried to convince John Falls and Guy to leap up on stage and pull Donald's pants down, but they wouldn't do it.

CS: What are you planning to do now?

A: Play as much as we can. We have to break up at the end of the summer cause me and John are going to college. We're going to go back in the studio sometime though.

SC: Do you plan to release something?

J: Hopefully.

SC: The newer songs you guys have been doing are really good.

J: Really? We can't even tell anymore cause we hear them so much.



BRIAN

CS: What are your songs about?

A: LSD, going shopping, putting on clothes. (Laughter)

SC: Who writes most of your songs?

J: Alec and I write most of them but not together.

SC: I like how you two harmonize together. (John and Alec burst out laughing)

J: We can't sing; we're such bad singers.

A: We never hear ourselves cause we don't amplify the vocals.

SC: So do you hope to form other bands once you're at college?

A: Yeah, maybe.

CS: Where are you going?

A: New York University.

J: Haverford-the school with prestige. (Laughter) They ask on the health questionnaire like how much of the time you wear a seatbelt and have you ever had pus drain from your penis. And for girls they ask if you've ever had a period-this is for girls going to college-and have you experienced vaginal bleeding since menopause. You never know, some people grow up faster these days. (Laughter)...

SC: What do you think of the "DC Scene"?

J: We're not a part of it.

A: Nobody likes us...I don't know, I haven't been to any shows in a long time. I saw Insurrection and Scream at 9:30. They were pretty good...

SC: How did you decide to use a saxophone?

A: I don't know.

J: Well they wanted to be an early punk band and then I joined and my songs didn't sound like early punk or something. And then we thought we'd use saxophone when we went into the studio and we liked the way it sounded.

CS:(to Brian) What are your influences on Saxophone?

B: Wide and varied...Bill Haley, Charlie Parker, Lester Young...

SC:(to Alec and John) What are your influences?

J: The influences on my bass playing are Paul McCartney, and Bruce Foxton of the Jam.

A: My favorite bands are the Beatles, Kinks, Ramones, and the Jam-but I don't see them as influences.

J: My favorite band is Scandel. (Laughter)

A: What about Sorcery?!

SC:(to Brian) Tell us your life story.

B: I started listening to Deep Purple with my two brothers Jeff and Andy. Andy took up guitar ten years ago and was the main musical influence on the family. And Jeff wanted to play bagpipes. That was an obsession for him. Then he took up the drums and got mixed in with all these local hoodlums (laughter). So he went from the Slinkies to Teen Idles to Minor Threat. And about that time I took up the sax-and then I heard Charlie Parker and from there I got interested in jazz. That's where I get most of my ideas.

CS: What do you think of Lucky Pierre?

B: I think he's a great guy.

A: All he talks about is homosexuality.

B: These two guys kiss, man.

J: It's a personal thing; we're not going to do it in front of people at a show or something. We freely admit it.

A: It's honest and stuff. Hey, and that's a band we like alot-Kiss.

SC: Don't you do a cover of "Love Gun"?

J: Yeah, and "Shout It Out Loud".

SC:(to Brian) How do you feel about playing with Lucky Pierre since they're not jazz?

B: Well I used to play with the Very Nice Plants and I just couldn't deal with it. It was so boring. Rock is very difficult to solo to. If you don't play a rhythm instrument it's very difficult. That's why all guitar solos in rock are rhythmical. Donald came up to me and said, "Do you want to join a project that I've got?" He said that I could play some avant garde, free jazz solos. I had never heard free jazz, so I said why not. It was such a change from the Very Nice Plants cause I was given total freedom. I can play whatever I want. I went into the studio with the Very Nice Plants and they erased every sax track cause they said it was too dissonant...The thing I like about the music is that it's got the energy of punk. He doesn't know any of our songs.

J: He either knows the tune or the title but he doesn't know both.

A: Like "Dreaming Again", do you know how that goes?

B: No. But that's the nice thing cause I can play against these guys in every key. Our classicist here (John) says oh my god what's happening?

SC: What would be the ideal band for you to play in?

B: Probably drums, electric bass, sax, trumpet, and percussion. Y'know something that doesn't have the chords in there but has the bass to outline a direction. Also, Eastern influences are coming into my head. When I lived overseas that's all I heard...except for Deep Purple. So that's the way I like to go. I'd like to expand my influences other than Kiss or the Kinks.

J: Oh come on, we only do one Kinks song. (Brian imitates John and Alec singing in a high voice)



B: See I don't recognize the importance of lyrics.  
A: Cause you never listen to them!  
B: Like Donald used to write lyrics like-leather goats impaled against the azure blue...it's so hoaky I mean-like art poetry. I'd rather tell a message with the music than with the words. It seems like you gotta go the lowest level to say this is what we mean.  
J: Bullshit, cause nobody ever hears the words.  
B: I'm glad. I think that's our redeeming factor.  
CS: Is there anything your whole band stands for?  
A: No, except for large penises. (Laughter)  
A lot of people do think we're homosexuals.  
SC: So what's your philosophy of life?  
J: Well we think kissing is a nice thing. It's like if everybody loved everybody there wouldn't be so much problems. (Laughter)  
CS: Where do you get your hair done or do you cut it yourself?  
J: I get mine done at Dominique Master Hair-cutter. (Laughter)  
A: You're kidding me!  
J: No, I'm not. (more laughter) It's not my fault. My mom sends me there. She pays too.  
A: Don't they charge \$3,000 a cut or something like that?  
J: Well I look sharp...and Dominique's gay.  
SC: Do you kiss him a lot?  
J: No, but like I get a good look at his crotch. (laughter)  
A: I get my hair cut by this redneck barber near my house. He actually has a barber's pole. I used to go in there as a joke and he kept on asking me if I wanted a crewcut, so I finally said yes and he gave me a really bad haircut.  
J: Yeah, I've known Alec since kindergarten and that was the worst haircut he'd ever gotten.  
A: I invented a whole hairstyle-the desk top. What you have to do is get a flat top but leave the sides normal.  
SC: What's your favorite thing to do around Washington?  
A: Hit the gay bars.  
J: I like being called "white boy".  
A: Yeah, cause he's mulatto-his mother's black and his father's white.  
J: My dad's pink.  
A: So we were going to write songs like "Zebra Man" or "Mulatto Blues"...another thing we like is stack boots.  
SC: You mean platform shoes?  
J: Yeah.  
A: We got our psychedelic clothes by shopping for stack boots. It was a kind of new turn in our life cause we're kind of shabby dressers. Now for a show we get all dolled up. (Laughter)  
J: We also like mean positions.  
A: Yeah, we learned a lot from Kiss. Cause that's as important as the music if not more. As long as you look cool, who cares what you play.  
J: I mean if you can strut and let the girls in the front row see the size of your penis...(laughter)  
A: Brian doesn't do any mean positions on the sax.  
B: That's because my front teeth have been



broken three times. I can't jump around cause people will bump into me and knock the sax into my teeth.  
CS: So, any last comments?  
J: Let's finish with a quote from one of our songs.  
A: No! We made up joke lyrics...  
J: "Oo-goo-ga-loo"...  
A: We don't have any good lyrics really.  
J: Our songs must stink.

## MINOR THREAT

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# ALBUMS

## I/S/M-R-Zoar

This is the first album by I/S/M from New York. They are not related to the hardcore band Ism who are also from New York. I/S/M are a heavily jazz influenced quartet who play music with interesting and hard hitting rhythms. Most of their songs are instrumentals, and where there are vocals they seem to be used for nothing more than instrumentation. A few songs from the LP are very reminiscent of some early graphic composition pieces by Sam Rivers. The song "LOD" is a sort of avant garde acid rock jam which sounds really cool. "FSFSF" has a fast thrash drumbeat with psychotic guitar and wild vocals and is one of the craziest songs I've ever heard-it reminds me of the Meat Puppets. Songs like "HM3" and "SP(2)" are basically made up of primitive sounding rhythms. The bass and drums maintain the core for which Elliott Sharp's guitar goes into hysterics around. This is one of the few bands I know of who are different and experimental and have so much power and energy. CS

100 FLOWERS-100 Flowers-Happy Squid  
(P.O. Box 64184, Los Angeles, CA 90064)

100 Flowers were one of America's best pop bands. Pop in the sense of strong, raw, catchy melodies. 100 Flowers, however, are no longer together and that's a real shame. This album is proof to their greatness and is highly recommended. 100 Flowers began as a parody punk band called The Urinals in California and proceeded to straighten up a bit while still retaining their sense of humor. Thus began 100 Flowers. Besides this album they have one single (from that "Presence of Mind" on the LP) and are on numerous compilation albums. Most of the songs on this LP are upbeat and hit you deep down inside (kind of in the way the Buzzcocks used to do) especially songs like "Our Fallout," "Without Limbs," "California's Falling Into the Ocean," and "Virtually Nothing." Others have a bit of funk influence like "All Sexed Up". Kjehl Johansen plays guitar so wonderfully; its energetic and very stirring especially on "Poltergeists at Home." None of these songs are lifeless or boring cause 100 Flowers are (were) just too good. SC

## DANSE SOCIETY-Seduction-Society

This is real nice, polished, harmless dance music - the kind that makes me want to listen to the dishwasher. This is what the Scars would've written after "All About You". It's got typical trendy discoish beats like that of New Order, atmospheric keyboards, and pretentious vocals resembling those of the Simple Minds. This is as bad as Spandau Ballet or the Human League. Play it for grandma when she visits. CS



DESCENDENTS-Milo Goes To College-  
New Alliance (P.O. Box 21, San Pedro, CA 90733)

Finally a new record by this band and it was worth the wait. Not as humorous as their "Fat" EP but still great. Shows they still remain one of California's best bands. "Myage" is the LP's best song musically (would've made a great single), but the lyrics are pretty bland. Rest of the LP consists of great bass and drum playing (the bass is real melodic) and hard, memorable tunes. As of this writing, their drummer Bill Stevenson is playing with Black Flag and they have a new member Ray to replace Milo. In any case, hope the band stays together to put out more great records like this. SC

## KMAL DEUTSCHLAND-Fetisch-4 AD

This is the first album by this 4/5 female band from Germany. The album is the type of record which must be played all the way through, for if only one song is played it will not adequately produce the mood which the album as a whole does. The LP is much better than their "Incubus Succubus" 12" because of better production, louder organ, and songs which are strongly emotional (as compared to their previous songs which seemed to be shallow and monotonous.) The reason the music is so strong is because of the constant drone of the organ and singer Anja Huwe's untypical voice. The simple but heavy drums keep the beat with the bass while hard, distorted guitar is played. The lyrics are mostly German which gives Kmal Deutschland a rough edge that no all (or mostly all) girl band seems to have. This is the best mood album I've heard since the Cure's "Pornography" and it's just as eery. CS



## MOFUNGO-Out of Line-Zoar

Mofungo's first LP record is quite good, following along the lines of their previous material. Without Seth Gunning (their organist), though, they've lost some of their variety. But they did start out without the organ, so it seems they're returning to their earlier sparse sound. Mofungo are appealing because there's so much emotion in their music. Their style's tempered down some, and they're a bit more serious, but they still have a great sound. The first side features most of the best songs such as "Where Do We Get the Money to Save Our Souls?", "In Your Heart" (with its great horn arrangement), "Constance", and "FBI Informer (He Sold His Soul)". Both Willie Klein and Jeff McGovern provide some really neat emotive, raw vocals. There are some pretty disappointing songs on the album such as "Break" (which is sooo slow and boring), and "Boom Boom" (a John Lee Hooker song that they try to do something with but don't succeed.) I think I like their cassette album "End of the World" better, but who knows, maybe this is the type of record that grows on you. SC

SCREAM-Scream-Dischord (3819 Beecher St., N.W., Wash. D.C. 20007)

This LP makes Scream sound a lot better than when they play live. Musically this record has a lot of highpoints - some good reggae based tunes, some energetic playing, some neat bass lines, and good vocals. But there are also low points - conventional rock guitar (especially the extended guitar solos), and the impersonal, cliché lyrics. An example of both is "Piece of Her Time" which is about picking up an unknown girl at a party. It's one of the best songs on this record because it's got a great melody and good background singing. But the lyrics are terrible! How they could write a sexist song like that beats me, but they did. Even more sexist is "Hi Gene (Hygiene)". I just can't put up with a serious song about the type of girl they consider a "bitch who has Herpes" but who's there to "come on." What a stupid mentality! And why is it always the girl who's the subject of criticism anyway, huh? I'll admit, though, not all the lyrics are bad. "Solidarity" is a good tune and also is insightful into the situation in Poland. This record is important only because it's the first single band album on Dischord and it's a good effort (good production too). SC

## SEX GANG CHILDREN-Song and Legend-Illuminated

I've always liked music like this and probably always will. When I heard the first song "The Crack Up" I knew it would be one of those albums I'd never want to stop listening to. This is what darling Adam Ant should've done after "Dirk Wears White Socks" instead of becoming a pitiful dandy pop star. Andi, SGC's lead vocalist, sings and yelps so much like early Adam it's amazing. And where do you think all this business about legend comes from? Ah, tribes, warriors, religion, death, myths...sound familiar? But Sex Gang Children are still plenty youthful and are making some important statements with their lyrics. And musically they've taken what was good from the past and adapted it to the present. Yes, this may not be the most original album but it's still great and plenty creative. It's got tons of power with those killer echoing drum beats and hard guitar. But there's also those precious moments when they take time out from the slaughter with acoustic guitar, violin, and piano. There's not one bad song on this LP (their first); all of them are rivetting. And the only song to be from either of their previous releases (12" and single) is a redone "Cannibal Queen" which comes out a lot better. SC

## 23 SKIDOO-The Culling Is Coming-Crepiscule

"The Culling Is Coming" is 23 Skidoo's most experimental record yet, if not their best. The record consists of rhythmical, primitive music which sounds like it was performed at an African tribal ritual, eery industrial noise with the use of tape loops, and songs which combine the two styles. The songs which combine the two styles are the strongest because they are hard and noisy as well as rhythmical. This record combines the best of 23 Skidoo's experimental capabilities and meshes them into a complex and interesting fashion which takes them far beyond their early experimental stage. Also, most of the moods created here are stronger than any of those which they have previously created. If this isn't 23 Skidoo's best music ever, it surely is their most effective. CS

PERIPHERAL VISION Compilation-Zoar(29 Park Row N.Y., N.Y. 10038)

This is a sampler of eight of New York City's current underground bands. The recording of this record is very raw but well mixed. The first band, V-EFFECT, plays one heavily latin influenced song (recorded live at CBGB) which is well done and original with interesting sax and vocals. Their other song, "They Can't Get It", has a very heavy tom-tom beat and continuous sax and great lyrics. THE SCENE IS NOW plays raw discordant jazz which is slow paced and unpowerful but is nonetheless quite awesome. They are pretty humorous, especially lyric and vocal wise. CRAZY HEARTS sound like they were recorded live, but they weren't. Their first song, "Arms Are Up", has a steady tom-tom beat with a super noisy guitar. "This is an Experiment" is a great song criticizing the government and basically most wealthy people. The lyrics are sarcastic and humorous but have a very serious point to make. ISM does "Sample/Hold", a live recording. This is very energetic and noisy with no vocals. Very experimental and definitely the most musically creative band on this album. Heard from a distance this band could almost be mistaken for a bunch of little kids banging on pots and pans. Side two starts out with two songs by MOFUNGO who are one of my favorite bands. Jazzy sax, discordant guitar, simple drumbeats and cool vocals make both of these songs great. THE STATE are a powerful trio with drums, sax, and guitar. This is interesting but too monotonous on record, especially since there are no vocals. THE ORDINARIES are a ten piece modern chamber orchestra with three violins, three saxophones, two guitars, bass, drums, and no vocals. They have amazing talent and both songs make great use of this talent showing their originality and creativity. They aren't losing anything without a vocalist. HI-SHERIFFS OF BLUE, as their name indicates, are heavily blues influenced, but still very noisy and experimental. I never thought I'd like blues, and so far I'm right because I cannot listen to this band. Overall this is a great sampler showing the diversity of styles within the New York "noise" scene. CS

## MOB-Let the Tribe Increase-All The Madmen

The Mob are a slow punk band (early English punk that is) whose sound is a cross between Crisis and Zounds. The music is usually good but the singing's pretty wimpy, making the songs sound mediocre. It's interesting to hear a punk band do such slow songs but they're done well; they're all pretty moving-especially "Raised in a Prison". "Gates of Hell" is really great, sounding a bit like the Swell Maps. The lyrics are all intelligent too, such as the sad commentary of "I Wish": "I wish I could hate; it must be fun to hatecause so many people do it." Also included on this LP (their first) is a version of their great early single "Witch Hunt." SC

MINUTEMEN-What Makes A Man Start Fires?-SST (P.O. Box 1, Lawndale, Calif. 90260)

In my opinion, this is a very good record-it could be one of the best things I've heard from this band. This LP has a lot of fast, noisy, and jazz sort of stuff that the Minutemen are known for, but there is a lot more melody and slower material that lets them expand and experiment more. The first track on the first side is "Bob Dylan Wrote Propaganda Songs." It is typical Minutemen material; it is fast and very energetic. The second song is "One Chapter in the Book" which also starts off with a neat fast jazz sound, but then is taken over by a melodic chorus. The last song on the first side is a good example of more experimental stuff. It may be one of this band's best songs. It is called "The Anchor" and starts off slow with a good drum roll pattern, a quiet, melodic bass line, and scratchy guitar. It contains about three different parts and one even sounds a little bit like Scottish folk. This is one of three songs on this album that are longer than two minutes. The lyrics are fairly good, although forms of pretension slip into a few of them. Most of them are short pieces of poetry. Two good examples are "Mutiny in Jonestown" ("cast off! me in these ropes? I'm one knot tangled in the heap...the ship's creaking taking on bullshit I fucking scream: jump ship!") and "The Only Minority" ("it's not black or white not brown or yellow it's green with night survives on fright...they own the land we work the land we fight their wars they think we're whores it's who they are it's what they are that's who I hate it's what I see what I feel what I taste"). This is a good record and it's worth buying. And if the Minutemen stay as tight and energetic as they are now and keep experimenting, they will remain to be an excellent band. KM



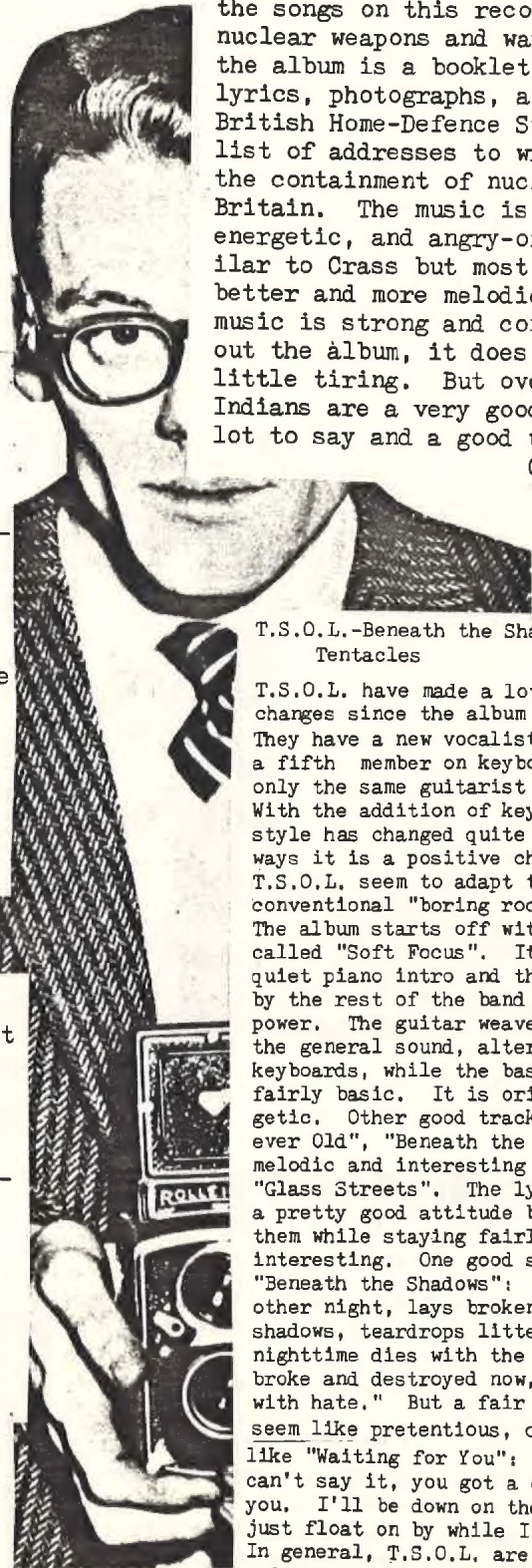
PSYCHIC TV-Force the Hand of Chance-  
Some Bizzare

"This record, Psychic TV Themes, contains recordings made by Initiates of The Temple Ov Psychic Youth to accompany portions of the First Transmission...Although it is only soundtrack music, we have found that even on its own its effects are considerable. Strange things happen."

When I first read these words from the Psychic TV record I laughed and thought, "What a bunch Ov pretentious dipshits." But when I put the record on I discovered that "strange things" did happen. The moment it started playing I had a sudden uncontrollable desire (unlike any I've had before) to fall asleep. "The music was designed also for subsequent use by Initiates of The Temple Ov Psychic Youth in their rituals," the records much needed explanation reads. I conjecture from the basis of this record that "Initiates" must use this music at their rituals for its incredible powers to cure even the most terrible cases of insomnia. Instruments used on the record include 23 Tibetan Human Thigh Bones, New Guinea Headhunter's Pipe, and one piece is claimed to have been recorded at Jonestown, Guyana "at the time of the suicides"...boo... But I do admit that I didn't have the guts to play Psychic TV Themes backwards. There is also a second record included with just regular songs (such as a cult gospel song entitled "Ov Power") which are just plain boring. I think next time Psychic TV is on I'm going to watch Love Boat. (This record just might conceivably-I mean it is remotely possible-be a joke.) EA

MADNESS-(untitled)-Geffen

This is the first Madness record I've bought in over two years. It is a compilation of recent songs, a few songs from "7", and "Night Boat to Cairo" from their first LP. Included on the LP is "Our House", Madness' most recent single. The song is dull, over-produced and reminds me of KC and the Sunshine Band with its horn section and funk bass. "Tomorrow's Just Another Day" is another recent Madness single, however it is pretty good and has the carnival sound they've always had while containing dreary undertones. "It Must Be Love," "Primrose Hill," "Blue Skinned Beast," and "Madness (Is All in the Mind)" are four newer songs which are all Barry Manilow rejects. "House of Fun" (new also) is fast, fun, and sounds a lot like "Baggy Trousers". The three songs taken from the LP "7" are all quite good, but do not make this album worth buying-they make the album which they were originally on worth buying. CS



FLUX OF PINK INDIANS-Strive to Survive  
Causing Least Suffering Possible-  
Spiderleg

This album is the best album I've heard by any of the true punk anarchist bands of England (Crass, Poison Girls, Conflict, etc.) since the Zounds album. As suggested by the title of the LP, most of the songs on this record are protesting nuclear weapons and war. Included in the album is a booklet which contains lyrics, photographs, and a map of the British Home-Defence Structure plus a list of addresses to write to to protest the containment of nuclear arms within Britain. The music is all powerful, energetic, and angry-often sounding similar to Crass but most often sounding better and more melodic. Although the music is strong and consistent throughout the album, it does seem to get a little tiring. But overall Flux of Pink Indians are a very good band who have a lot to say and a good way to say it. CS

T.S.O.L.-Beneath the Shadows-Alternative  
Tentacles

T.S.O.L. have made a lot of personnel changes since the album "Dance With Me". They have a new vocalist, drummer, and a fifth member on keyboards; this leaves only the same guitarist and bassist. With the addition of keyboards, their style has changed quite a bit. In some ways it is a positive change, in others T.S.O.L. seem to adapt to more of a conventional "boring rock and roll sound". The album starts off with a fantastic song called "Soft Focus". It begins with a quiet piano intro and then is taken over by the rest of the band giving it more power. The guitar weaves in and out of the general sound, alternating with the keyboards, while the bass and drums stay fairly basic. It is original and energetic. Other good tracks include: "Forever Old", "Beneath the Shadows", and a melodic and interesting instrumental, "Glass Streets". The lyrics seem to have a pretty good attitude behind most of them while staying fairly poetic and interesting. One good song lyric-wise is "Beneath the Shadows": "Morning and another night, lays broken tossed in the shadows, teardrops litter the pavement, nighttime dies with the day. My hopes broke and destroyed now, my eyes clouded with hate." But a fair amount of lyrics seem like pretentious, corny "love songs" like "Waiting for You": "Well...I just can't say it, you got a certain way about you. I'll be down on the corner so just, just float on by while I'm dreaming." In general, T.S.O.L. are fairly different and creative than most bands, but unless you really have a lot of money or really like T.S.O.L. this album is not actually worth buying. T.S.O.L. take a lot of risks, but on this album a lot comes out against them. KM

12" E.P.s

SOVIET FRANCE-Soviet France-Red Rhino

I don't know where this band is from (I doubt they're from either the USSR or France) but it just doesn't matter. The band has a very minimal sound and most of the voices which are heard are foreign (no singing, just taped voices and crowds). The music has rhythm throughout but not always a beat (like 23 Skidoo), and is often industrial and electronic - but never lifeless. This would make a great soundtrack, but it also is a great record. CS

BIRTHDAY PARTY-Bad Seed-4 AD

This is Birthday Party's first record without drummer Phil Calvert. If anything, the music has gotten more powerful and eery. "Deep in the Woods" is the greatest song on the record, retaining a dreary feeling while still being full of chaos. When Nick Cave shouts, "Hands up-who wants to die?" at the beginning of "Sonny's Burning" you know you're in for a real treat. A great circus type drumbeat is continued throughout the song while the bass and guitar maintain a rhythm which has an ironic cheerfulness to it and while Nick Cave's insane vocals sing the clever lyrics. "Wild World" is pretty funny but the music is nothing special. "Fears of Gun" is a good energetic song but is only mediocre compared to other songs on this EP. The 12" shows that Birthday Party are continuing to create good original music, even if only half of it is great. CS

RF7-Fall In-Smoke Seven

A lot of songs on this record sound like fast Kiss, although some parts of the music could pass as regular slower Kiss songs considering how much the singer's voice sounds like Gene Simmons. Some of the music does sound pretty good, though, resembling CH3 and Menace. All of the lyrics are pretty stupid, as well as boring. In "Viet Vets" they say, "Screwed up fucked up losers, that's our viet vets," and in "666 Head" they say, "Watch out for that evil girl, it's your sperm she wants to eat." Pretty funny actually if you take it as a joke; the sad thing is I think this band takes it seriously. This 12" was produced by Geza X and is not worth buying. CS

HALF JAPANESE-Horrible-Press

This band is so great in my opinion but they are one of those groups that you either love or hate. They're very unpolished, unconventional, and wonderfully noisy. This record is enhanced by the lyrics which are influenced by late night horror movies. Just take a look at the song titles: "Thing With a Hook", "Don't Go to Bed", "Rosemary's Baby", "Vampire", and "I Walk Through Walls". Most of the songs are pretty basic musically, featuring guitar, bass, drums, sax, and vocals, but the way everything is put together is so original. "I Walk Through Walls" is really chaotic and has Howard Wuelfing guesting on bass. This 12" is one of 1/2 Jap's best releases to date. SC

GOVERNMENT  
ISSUE

GOVERNMENT ISSUE-Boycott Stabb-Fountain  
of Youth/Dischord (5710 Durbin Rd.  
Bethesda, MD 20817)

GI has finally put out a record with new material. It's been more than a year and a half since their first EP on Dischord-but then again, they had planned to release the "Make An Effort" EP on Choice Cuts but due to difficulties that EP won't be released for quite a while (and it will be on Fountain of Youth). They've also gone through numerous personell changes since that 1st recording-from Brian Gay and John Barry to Brian Baker to Tom Lyle (Beaver) and Mitch Parker. Mitch and Tom are both on this 12"-Mitch on bass, Tom on guitar. Marc Alberstadt is still drumming and John Stabb will always be singing. The record contains 10 unreleased songs and a redone version of "Sheer Terror". The production quality of this record is real good, as is all the music. GI's sound has changed considerably with the change of their lineup but they still are all the things they have always been: powerful, fast, humorous and sarcastic at times, and serious at others. The best song on the record is "Lost in Limbo/Plain to See" which makes a statement against ignorance and is backed by forceful music. "Happy People", "Party Line", and "Insomniac" all have good music and funny vocals (especially when Stabb sounds nasal and whiny). "Hall of Fame", "Hour of 1", "GI", "Puppet on a String", and "Here's the Rope" are all fast, energetic, and great to listen to. The new "Sheer Terror", however, is weaker and less interesting than the original. CS/SC



# Out of Step

with the world

MINOR THREAT-Out of Step-Dischord (3819  
Beecher St., N.W., Wash. D.C., 20007)

This is surely the best record ever to come out of the DC area. The production and the quality of this record is amazing, perfectly capturing the energy of their live shows. The eight new songs on this record are all longer than most of Minor Threat's earlier songs, as well as being more interesting. The first two songs, "Betray" and "It Follows", are fast, energetic, and melodic. "Think Again" is a pop punk type song very reminiscent of early Clash. "Look Back and Laugh" is a great song with lots of great build ups and transitions. "No Reason" is a forceful thrash song with a hard, spastic bass and drum intro. Other songs like "Sob Story", "Little Friend", the redone "Out of Step", and the added extra "Rock Star" theme are all consistently powerful and melodic. Jeff Nelson's constant thumping and upbeat drumming, and new member Steve's bass playing keep the rhythm while the two guitarists (Lyle Preslar and Brian Baker) fill the musical picture with sharp, chopping chords and searing melodies. Ian MacKaye's vocals are hard hitting and angry, standing out from, but always flowing rhythmically with, the music. The lyrics on the whole are not as great as the music, but are all sincere and intelligent, and much less opinionated than their earlier lyrics. "It Follows" is a great observation of how there are stupid people in any faction of society. All the lyrics appear to be simply personal at first glance, but most are more complex than they seem. With nine songs, this 12" EP is practically an album and is a great deal for the low price of \$3.50 (mail order). CS

## CASSETTE

SPK-At the Crypt (live cassette)-Sterile  
(90 Lilford Rd., London, SE5, England)

This is the first SPK I've heard and I love it. Noisy synthesizers, pounding rhythms, and frightening vocals make this band pleasantly eerie and interesting. SPK are one of the hardest and most violent bands I've ever heard, but within all their anger they also show a sense of humor. CS

THREE O'CLOCK-Baroque Hoedown-  
Frontier (P.O. Box 22, Sun Valley, CA  
91352)

Although I was born at about the same time bands started playing music like this (sixties psychedelic music), I think I can still say that this record is great! The Three O'Clock were formerly Salvation Army who under that name released a single and an album. Besides changing their name, the Three O'Clock have a new drummer and another member who plays keyboards. This 12" is better than the Salvation Army LP (which was very good) mainly because of the better recording and production quality. The first side of the record is wonderful! Three songs which are all just as great as each other: "With A Cantaloupe Girlfriend", "I Go Wild", and "Marjorie Tells Me." Simple lyrics and great melodic pop music make these spectacular songs. The two songs on side two are not as exciting but they are still good and have the same surrealistic mood which the others do. CS

BLOOD AND ROSSES-Love Under Will EP-  
Kamera

Like wow, we were just sittin' here trying to figure out the metaphysical meaning of existence when this just like groovy band started to sing "Spit Upon Your Grave". Like wow man. Heavy duty soul searching. If we took drugs, this is the song we'd want to take them to. And if we wanted to hear Theatre of Hate we'd listen to their other song "Necromantra". And if time was really a figment of our imagination, we could be back in 1977 by listening to "Love Under Will". And if we wanted to hear Theatre of Hate again, we could listen to the extended version of "Necromantra". And, like, after all that, we still wouldn't be able to grasp the reality of chainsaws at five in the morning. SC/AB

# ONTO GEL

ONTO GEL was formed in late 1978 when vocalist Renaldo had what he called the ultimate artistic vision "to combine the artistic processes and mesh them in an extremely fashionable manner which would contain the mood of sensuous flutterings." They have travelled throughout Europe and decided to relocate in Washington last May. They have one song "Temptation" on the Simply Suberbe cassette compilation released by WGNS. Renaldo has just recently returned from his "artistic journey" to Paris, New York, and Italy. This interview was conducted on May 27th at Renaldo's apt. downtown. Members of Onto Gel are:

Renaldo: vocals  
Kenneth: guitar  
Hans: keyboards  
Sal: bass  
Kurt: percussion

CS: So Renaldo, now that you are back do you plan to have Onto Gel play out?

R: Ah, yes, that is a very good question. Well if the artistic qualities we are pressing for require us to play out then we will. Fortunately we have no worries with money for WGNS is financing all of our studio costs.

H: I myself would not lower myself to play out anywhere yet. Our rare appearances increase our artistic fervor and give us means for existence.

CS: Is it true that you never laugh?

R: No. When intoxicated I find myself humored by many subjects, but if sober I must absorb the essence of being, and comedy is not a function within the true realm of being, therefore it could theoretically be said that I do not laugh. But then again-is laughing done for laughing's sake or is it done to release one's tensions and insecurities? As a true artist I must see many perspectives to be combined within these passive boundaries of amiable actions and impressions.

S: Theodore Van Helm once said, "The matter of laughing is one in which two sides must hold, cherish, and at once cease efforts of dismal violence and hold forth paths of cordiality."

H: Ah, a definite rendering of services for self destructive purposes Sal!

S: Quite indeed!

CS: Many people have called you "jaded and pretentious with nothing but softened tomatoes for brains"-what do you think of this?

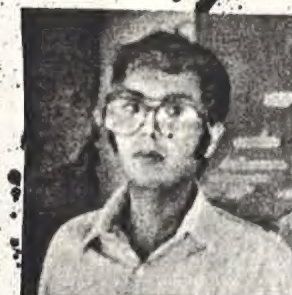
R: Ah, is the claim of pretentiousness which has been laid upon our merciless souls been laid by the mere hand of jealousy or has it been done by the mere spectator who wishes for nothing more than the immature simplicity of prefabricated values and materialistic gains to fulfill his undernourished soul?

CS: Well basically just about everyone who has met you has said that.

R: I have no more comments; I must tell you it is time for my departure in the underground of this city.

H: Oh, it is metroraill time-time to live the total concrete experience. We are armed with farecards and artistic minds to make the most of our ride.

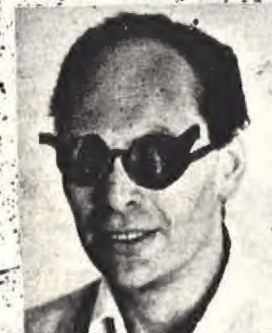
S: Yes, and may I say to all of you out there-Pttoo!



RENALDO



HANS



SAL



# SECOND G

SECOND G were interviewed by Colin in January. The members of this Bethesda band are:  
EDDIE CLIFFORD-vocals  
NORM VAN DER SLUYS-guitar  
JAY EMERNICK-drums  
STEVE JACOBS-bass  
(Steve was not present for the interview)



l to r: Steve, Eddie, Norman

CS: Is there a meaning behind the name Second G or is it just to sound cool?  
EDDIE: Second G means guys who get picked last in dodgeball.  
CS: So how long have you been together?  
EDDIE: Well, we got Norm recently...  
JAY: We've been together since September.  
CS: What bands were you in before Second G? I know Steve was in No Trend.  
EDDIE: I was in a good rockabilly band but it didn't have a name.  
JAY: I was in A.S.E. (Anti-Social Element) with Phil and Derek Hsu. (Extreme laughter)  
NORM: I was in Blackwatch...  
EDDIE: Family Life...whoaoooo.  
NORM: Blackwatch was good, you're just jealous. I was in the White Zombies who are now Lucky Pierre.

CS: What's your band's music like?  
EDDIE: Slow...  
NORM: It is not slow.  
EDDIE: O.K. it's fast!  
NORM: No it isn't cause Jay can't drum too fast. People have said we sound like every hardcore band mixed together.  
CS: So how's your mom?  
EDDIE: My Mom's alright-she was on television recently.  
CS: Have any of you been on TV?  
NORM: I was on "Stuff" in a rock and roll band.  
CS: So do you wear boots a lot or what?  
EDDIE: I've worn boots since Dec. 9th.  
NORM: I can't wear boots to work cause my boss thinks I'm a nazi or something. She's weird.

CS: What bands do you listen to Jay?  
EDDIE: He listens to Oi!  
JAY: Well I don't agree with a lot of the Oi bands.  
NORM: Yes you do.  
JAY: No.  
EDDIE: He has an Exploited album.

JAY: I like a lot of the songs but I don't agree with them all. I like Dischord bands too and Wasted Youth from L.A.  
CS: What do you listen to Eddie?  
EDDIE: I listen to thrash and I listen to Presley. I listen to Flipper.  
CS: What shows have you played?  
EDDIE: We played the B-CC talent show and this basement show with Hate From Ignorance and Bloody Mannequin Orchestra...  
JAY: There was this great band at the talent show called Tangent!  
CS: So what do you listen to Norm?  
NORM: I listen to everything. Except for rockabilly cause I don't like it that much. I like funk, I like soul, I like rock. I listen to English hardcore like Crass.  
EDDIE: We all like T.S.O.L.

CS: How would you compare yourselves to pet shop music?  
NORM: Muzak is like... I have tapes and tapes of it at home.  
EDDIE: We all listen to WCAY on occasion.  
NORM: Eddie more than the rest of us though.  
CS: What do you think about Roman Polanski?  
JAY: You're all real clever aren't you... waiting to sneak that in. (Everyone laughs)  
EDDIE: Probably our biggest influence is the football team. They're some of the coolest guys. I mean they wouldn't try to beat me up because I don't look like them or anything.  
CS: What crazy school do you go to?  
EDDIE: We all go to B-CC except Steve.  
CS: What are you gonna do when you turn 20?  
EDDIE: Not go to college. That's bogus shit man!!

SORT SOL (or the Sods as they are also referred to) are from Denmark and were interviewed at the 9:30 Club the night of their show. They have been together since November 1977 and were also responsible for putting out the first punk fanzine in Denmark ("trivial history" they say). The band is made up of: STEEN-vocals, PETER PETER-guitar, KNUD-bass, and TOMAS-drums.  
thanks to Danny Grobani for help in doing this.

# sort sol



STEEN

SHARON- When did you actually start going by the name Sort Sol?  
SORT SOL- On this tour.  
S- But you have a single and an album out under that name.  
S.S.- Oh yeah. But we're not called Sort Sol when we play in Denmark. We just wanted a name that didn't mean anything to people over here so they couldn't say oh, this is a punk band, this is a funk band...  
S- Well why did you decide to come to America?  
S.S.- Because we wanted to see the country.  
S- Had you been anywhere else besides Denmark before you came here?  
S.S.- Not outside Europe, but we've played in Rome and Berlin. We toured Holland at the start of this year. We played with a theatre group in Rome.  
S- How did that work out?  
S.S.- We put music to the action to fit what was going on.  
S- Were you on stage?  
S.S.- Yeah, in the background.  
S- That sounds interesting.  
S.S.- Not really.  
S- Well, most bands don't do that sort of thing unless they're performance artists.  
S.S.- We're not performance artists. We're nothing to look at really, so we use other people!  
S- So how far are you going around this country?  
S.S.- We're finished. This was the last stop. We also played New York and Ohio, and we went to vacate in San Francisco and Los Angeles.  
S- Is America what you expected it to be like?  
S.S.- (Various responses of): Not quite. (Knud) I thought it would be horrible. (Peter Peter) I thought we were going to get murdered. (Steen) I was afraid that we would get beaten up on stage. (Tomas)



PETER PETER



S- No!

S.S.- Yes!

S- Well what are you going to do after you leave America?

S.S.- We're going back to Denmark. We are trying to record an album, but we've recorded a lot of stuff that we don't really like. Tried three different studios and nothing's worked out so far.

S- Will the record be on 4AD since your last single was?

S.S.- Maybe not... Have you heard the first album?

S- Minutes to Go? Yeah, that came out on Step Forward didn't it? How did they find out about you?

S.S.- Knud was over in England with a test pressing and Step Forward wanted it. But they never paid us. Miles Copland never paid us one penny and he's a millionaire...

Peter- I just found out today that we're on another album, a Japanese album. We've never seen it before. It has a lyric sheet on the inside- it's a 4AD compilation.

S- Yeah, that's available as an import. Have you shopped at all around D.C.?

S.S.- We've been to two record shops.

S- What kind of music do you listen to?

S.S.- Peter- I like Pere Ubu.

S.S.- Knud- I like Meat Puppets and 1/2 Japanese. We just saw A Certain Ratio.

Steen- I like, uh... all the typical things.

S- Typical things?

Danny- Throbbing Gristle. (laughter)

S- Real typical!

Knud- They are typical in a way though.

S- Which do you think is more important in your band, music or lyrics?

S.S.- Well a couple of years ago we had a thing about lyrics. We had alot of lyrics. Now we have alot of music.

S- How come you sing your songs in English? Don't you sing in your native tongue when you play in Denmark?

S.S.- Well, ten years before we began to play you had all the bands in Denmark singing in Danish. We were kind of the first group to sing in English. And everyone hated us. It was a nice statement at that time that you could do what you wanted to do. We've begun to sing in Danish lately. Some songs.

S- In other places besides Denmark?

S.S.- Do you think we'd come over here if we sang in Danish?

S- Why not? It might sound interesting!

S.S.- I don't think so! Have you heard Danish spoken? It sounds like a dog barking.

S- Well it's different! Do you think your country's real nationalistic cause you were saying that it got to be that all the bands were singing in Danish?

S.S.- Yeah, it was kind of an institution. If you were a Danish band you had to sing in Danish. That was the only way to be accepted, so it was real odd when we began to sing in English. It was not allowed, not really.

S- What do people in Denmark think of you now as opposed to reactions you've gotten on your tour here?

S.S.- They like us better here. In Denmark, they're really stuck on the first album. Now they're stuck on the second album (Under En Sort Sol). They're used to us; they want us to play the same songs but we don't do that. We do new songs every week. So we get no response at all. We play and we play but nothing happens. But here people hear

and see us for the first time and therefore we get a good response. And that's very nice. It's a real response. They don't expect us to play old numbers from three years ago. When people request old songs that makes us do some numbers that we will know they don't like. Or we will play the numbers for quite a long time. Lately, we've gotten a new audience in Denmark who come to see us for what we are now. That's better. We're into changing. When you're in a band you think more about changing. The joy about changing is so good. Having something new to play. We had a real horrible concert in Berlin because they know the first album over there. We were really into not playing anything from that to get away from that. So they really hated us over there. There were some who liked us. We had another guitarist at the time and we had a saxophone player and violin player and they really hated that. They threw a bottle on the other guitarist. We played ten songs and then stopped. We didn't want to play to a stupid audience like that. We were having a great time though.

S- So, any real bizarre experiences on this tour?

S.S.- No, just that people like us! We played with a real good band in Cleveland- Thermos of Happiness.

S- What do you say to people when they ask you what type of band you are?

S.S.- I wouldn't say anything because I couldn't compare us to another group. We never know what's going to happen.

S- Do you do anything else besides play in this band?

S.S.- In Denmark you have to work nine months every three years to get your support money. They decide what you do, but you get 90% of your wages when you aren't working. It's like a union.

Peter- I used to work in a morgue. I also worked in a psychiatric ward. I've seen lots of things. I liked the jobs- they were good. There are some things you never get to know about dead people and I know.

S- Well how is this business of working nine months like being a union member?

S.S.- Well, you get paid good wages when you're not working which is good. Especially now that we just got a conservative government. We used to have Social Democrats but there was so much unemployment and money problems.

S- That's what's happening here with Reagan.

S.S.- Reagan is making a big war machine out of it. He's going to put rockets up in Europe so when the war finally comes they'll fight in Europe. Not in the U.S.A., not in Russia, but in Europe. Smart guy.

S- Doesn't your government consider being in a band work?

S.S.- Yes, but we don't tell them because then we wouldn't get any money. And we aren't making any money from the band anyway. We rent our own equipment and transport and all those things.

S- Well who arranged the tour for you here?

S.S.- We got the money from the government because there's something in America about promoting Scandinavia.

S- Like the Northern Lights exhibit that was at the Smithsonian?

S.S.- Yeah, that's what we're part of. They only payed us for our trip here and back though. We had to arrange the concerts ourselves and where to sleep. It was hard but we got help from Morgan and Mykel Board. Without them I'm not sure we'd be here...

And with that they excused themselves to watch the Raincoats.



## LIVE REVIEWS

### CRUCIFIX/MARGINAL MAN/FAITH/HATE FROM IGNORANCE-Wilson Center-May 6

Hate From Ignorance opened up to a pretty sparse audience but managed to be one of their best shows since Monica's been their singer. She's learned not to sound so screechy and the rest of the band seemed to be more at ease. Faith played next and although I know I say every show of theirs is great, this one was definately one of their absolute best. The sound was clear, they were tight, and there were no technical problems! There were also plenty of great new songs to show these guys will never let up. Two great bands, what could be better? Well, Marginal Man made it a perfect night. Although more heavy metalish this show, they were still really great. I love "Marginal Man" which switches between raw energy and melody. Sorry to say, I had to leave early so I missed Crucifix. SC

### VELVET MONKEYS-March 12-D.C. Space.

Velvet Monkeys shows are always fun to go to, especially when they're at D.C. Space (which proves once again that just like the lady on the radio says, "Space is the Place"). The Velvet Monkeys started out by playing about thirty minutes of unpretentious, raw pop. They did a lot of their usual numbers and a couple of covers (including the Yardbird's "Train Kept A Rolling" and the "Get Smart Theme"). Next came a surprise. Two members of Boda (or something like that) from Athens, Georgia came on and played a set that consisted of some of the most amazing music since that of the Beatles or Elvis Presley. Crooning vocals intertwined with muzak and dance beats provided the best of modern disco commercialism. Forty-five minutes worth in fact. After half the audience had left (people can be so intolerant sometimes!), the Velvet Monkeys returned and played more of their great songs. CS/SC

### THE FALL-April 9-9:30 Club

When the Fall comes to town, it's an occasion not to be missed as far as I'm concerned! The last time they were here proved to be one of the best shows I've ever seen. This time, though, the show was a mixed one-with interest value going from low to high. The absence of Marc Riley left them without a second guitarist or keyboardist (although Mark Smith did play some off-key random notes when he wasn't singing). The result was an even sparser, droning sound than they already possessed and many of the songs got to be a bit dull at points. The sound was made more powerful, however, by the two drummers: Karl Burns (the only original Fall member left besides Smith) and Paul Hanley. Each played basic, pounding beats that complemented the other. The emphasis on rhythm was also shown when Burns switched to bass (joining Steve Hanley) so that there were two bass lines going at once. And over all this there was the standard Fall repetition, noisy guitar (courtesy Craig Scanlon), and ranting sarcastic vocals yelped like no other by Mark E. Smith. Most of the songs played were new-some were really upbeat or slow and moving, but others just went on too long. They also did a really forceful version of "Marquis Cha Cha" from the "Room to Live" LP and a couple of songs from the great "Hex Enduction Hour" LP, but no singles. The show was definately worthwhile and mesmerizing (even though it wasn't as enjoyable as their previous one) and shows the Fall are still one of the very few really good English bands left today. SC

### LUCKY PIERRE-Holly's House-May 14

Lucky Pierre are the remains of the White Zombies-actually everyone except Donald Keesing. At this show, though, Brian (their sax player) was absent leaving only John on bass, Alec on guitar, and Norman on drums. I was really impressed at how great they sounded as a three-piece. Even without Brian's wild sax playing, it was evident that these guys are really creative. John is a fantastic, melodic bassist while Alec switches from basic power chords to playing that is wonderfully dissonant and complex. Norman has really improved on drums-he's always been a good drummer but he seems to be playing more interesting stuff rather than just relying on typical rock and roll beats. SC



MINOR THREAT/FAITH/MARGINAL MAN-Jan. 2-9:30 Club

Each show I'm further amazed at the amount of people who turn up to see local bands such as these. There were more bodies here in fact than at any other 9:30 show I can think of, causing an extra show to be added and then sold out. The first show opened up with a new band, Marginal Man, who consist mainly of ex-Artificial Peace members (Pete, Steve, and Mike) with the addition of Kenny (ex-Hate From Ignorance) on guitar and Andre on bass. I couldn't believe this was only their second show. They've got their songs down pat and are full of energy. Most of their tunes were either slow pop/punk or melodic thrash but every one was great. Pete's guitar playing was especially good-his use of notes and rhythms reminding me of the Buzzcocks or Joy Division. I heard someone say they sounded like the Undertones. Yes, in the sense that they combine catchy melodies with a raw sound but no, in the sense that they're not as simple and much more powerful. Next on were Faith who played with Eddie (ex-Untouchables) as second guitarist for the first time. Seems two guitars is the big thing these days. Anyway, it really helps their sound (great as it is already) and besides, it's great seeing Eddie on stage again. Faith were full of their usual hyperactivity and performed such songs as "In The Black" and "Face to Face" with dynamic fierceness. Minor Threat finished the show and although I've been down on them in the recent past, I must say I enjoyed their set. I guess what it comes down to is that I still like a lot of their older songs and now that they're playing newer ones also, I realize I like these too. All their songs are a lot livelier now that Steve is their bass player and Brian has switched to guitar.

The brisk pace they kept throughout the entire set was enhanced by Jeff's steady thumping beats which never died down. Minor Threat seem to be heading in a harder, less melodic direction with their screaming guitars but two of their newer songs, "Betray" and "Little Friend" show they haven't forgotten how to write great songs. And who can resist when they do such old classics as "Stepping Stone" and "12XU"?!

SC



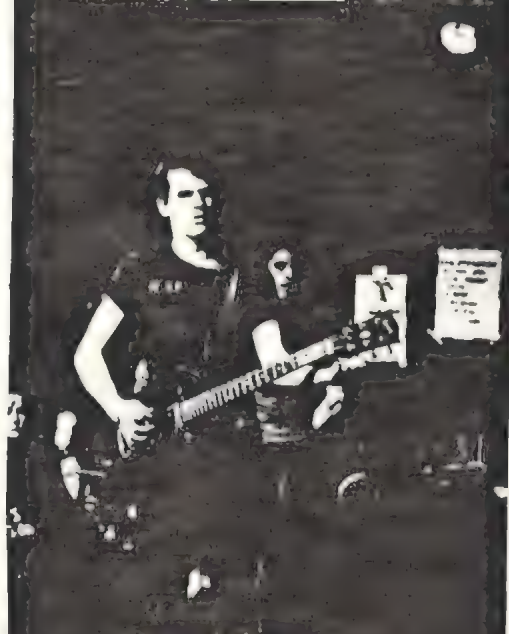
Steve - Marginal Man



Ian, Lyle - Minor Threat



Alec - Faith



Mike - Faith

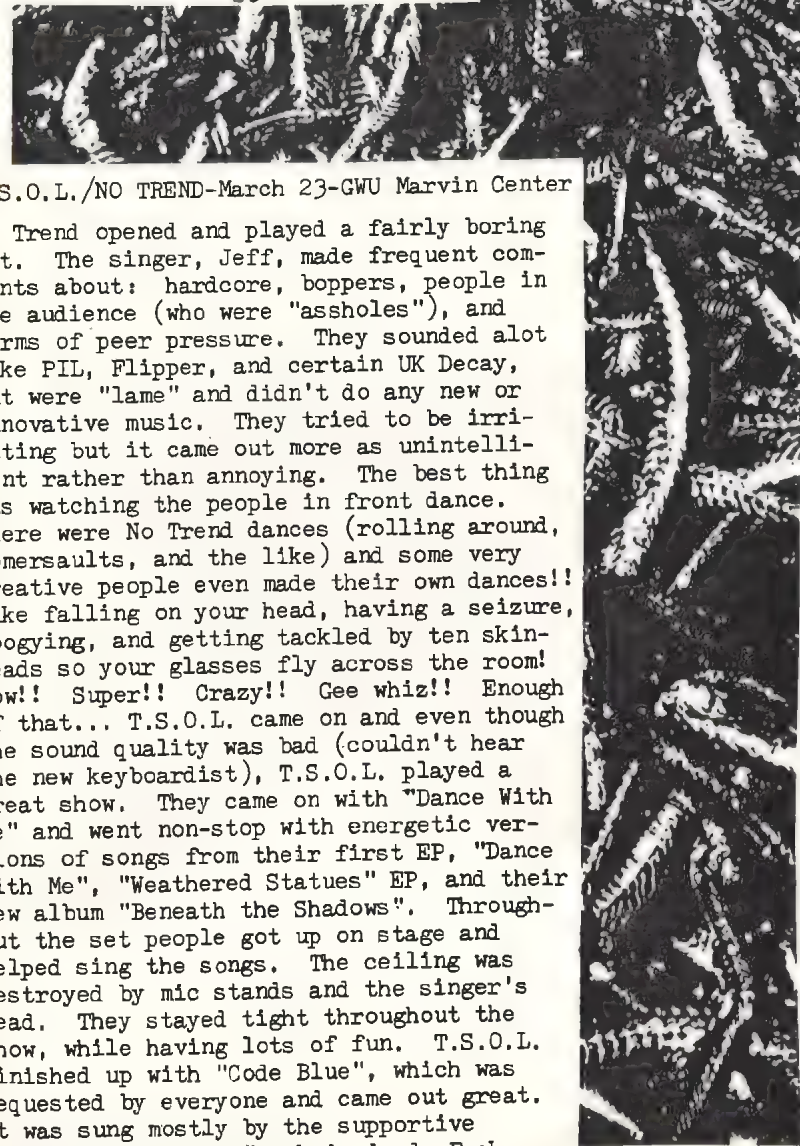


Chris, Eddie - Faith

UNDERHEAVEN-Jan. 7-D.C. Space

Howard Wuelfing's new outing is one of his best to date. Although not the perfect pop band he seems to be looking for, this band still contains some great elements like Howard's bright, tuneful bass, Richie's strong consistent drumming, and wonderful melodies. This show had the extra quality of energy due to the addition of Mark whose electric guitar playing served as a perfect counterpart to Don's skillful acoustic work. When Mark stepped out for a few of the numbers, the songs were no less great, as they were possessed by sparse, brilliant melodies (maybe even a bit too pretty). This show was especially good since the band were at ease with the audience and the sound was good. It was all in good fun when the band finished the show with a medley of Velvet Underground songs followed by an impromptu solo set by Howard.

SC



T.S.O.L./NO TREND-March 23-GWU Marvin Center

No Trend opened and played a fairly boring set. The singer, Jeff, made frequent comments about: hardcore, boppers, people in the audience (who were "assholes"), and forms of peer pressure. They sounded alot like PIL, Flipper, and certain UK Decay, but were "lame" and didn't do any new or innovative music. They tried to be irritating but it came out more as unintelligent rather than annoying. The best thing was watching the people in front dance. There were No Trend dances (rolling around, somersaults, and the like) and some very creative people even made their own dances!! Like falling on your head, having a seizure, boogying, and getting tackled by ten skin-heads so your glasses fly across the room! Wow!! Super!! Crazy!! Gee whiz!! Enough of that... T.S.O.L. came on and even though the sound quality was bad (couldn't hear the new keyboardist), T.S.O.L. played a great show. They came on with "Dance With Me" and went non-stop with energetic versions of songs from their first EP, "Dance With Me", "Weathered Statues" EP, and their new album "Beneath the Shadows". Throughout the set people got up on stage and helped sing the songs. The ceiling was destroyed by mic stands and the singer's head. They stayed tight throughout the show, while having lots of fun. T.S.O.L. finished up with "Code Blue", which was requested by everyone and came out great. It was sung mostly by the supportive audience shouting, "Fuck de dead, Fuck de dead!"

RM/KM

Underheaven (l to r) -  
Don, Howard, Mark, Richie



JOHN CALE/BRICKHOUSE BURNING/POETRY  
READINGS/UNDERHEAVEN-Jan. 13-  
9:30 Club

I didn't come to this show to see John Cale; it was the other three performances which interested me. I did give Cale a chance though and was even interested for a few minutes. But soon after it became too tedious with self-indulgence. So, going on to the rest of the night...the recently formed Underheaven composed of local record producer Don Zientara on guitar, former Nurses' bassist Howard Wuelfing, Richie on drums, and Mark also on guitar. They played a very tight and together set, although sometimes a bit too tight and together, sometimes coming across as forced and overly planned out. At their best they're full of creative pop; at their worst they're just wimpy. The drumming and innovative melodies stand out as the best think going for them. Next up were the original poetry dramatizations, which turned out to be the most exciting part of the evening! They started off with Sigmund (formerly of Sigmund and the Penis Envy) who flung himself about on stage while emotionally ranting three of his unique poems (my favorite being "Gary Gilmore"). The second performer, Brian Tate, had a style a little different; he burst into a rambling monologue with a forceful drumbeat in the background which lead up to the third act, Brickhouse Burning, in which Brian is singer. Tonight was their debut and they performed a mini set of three songs as a glimpse of what's to come. They were impressive with their light, atmospheric guitar, raging noise vocals, fancy jazz drumming, and popping funky bass. An interesting blend of sounds, but they seem to need to add a little more spice and spontaneity to their music plus better audience interaction to their stage presence to become the effective band they seem to want to be.

AB



# NO TREND-May 20-Landsburgh Building

I didn't see White Cross (from Richmond, VA I think) and I didn't stay for The Joneses (from Calif.). Faith and Fang cancelled so the only band left for me to review is No Trend. This was their first show with new bass player Chris Niblack (ex-Chalk Circle). She did a great job at providing a steady, throbbing rhythm which underlined Frank's chaotic guitar and Jeff's raw vocals. Michael Salkind (ex-United Mutations) kept the beat which was very basic. This band has been criticized by a lot of people for various reasons. The way I feel about them is that I like their music and the fact that they're attempting something new in the DC area. Even if they do sound very similar to such groups as Flipper, they definitely have a style of their own. The way they combine really tuneful bass lines with extremely noisy, feedbacked guitar is great. What I find dissappointing about them is their attitude. While they say that they want people to think for themselves, it seems that what they really want is for people to think like them. They put down practically everyone who disagrees with them or doesn't like them while catering to their supportive audience (the "No Trend Army"). They're also really negative and condescending which I don't see the point in. I mean, hey guys, it's all been done before. If No Trend were a bit less hypocritical and more honest, they'd be a really productive band. SC

## BUSH TETRAS/BRICKHOUSE BURNING-Feb. 4- 9:30 Club

This was the second performance for D.C.'s new Brickhouse Burning which includes Brian Tate on vocals and Greg-oops, I mean Christopher Anderson on guitar (ex-Egoslavia and Youth Brigade). Technically the four guys in this band are very able musicians and Brian's lyrics are very creative and strong. Besides that, though, they don't have much style of their own and seem to convey a distant, artificial stance. They just lack real excitement and sincerity in their conventional artsy/funk type music. It will be worthwhile to see how they progress, though. New York's Bush Tetra's played a set that was quite long and dull. Seems each time I see them they get worse and worse. Everything that used to be fun, powerful, and different about them is gone. Definitely a band I hope I can permanently avoid seeing. SC

## MINOR THREAT/GI/SOCIAL SUICIDE/ENB-Feb. 25-Wilson Center

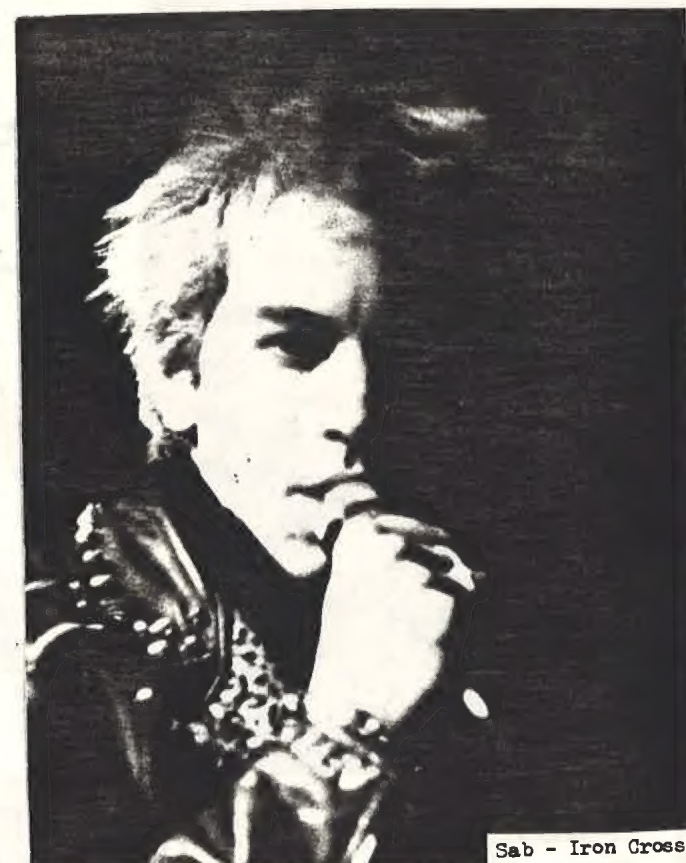
E.N.B. stands for Eric's New Band since they don't have an official name yet. Eric, as you may or may not know, was the singer for Double-O and Red C. From Red C he's brought Tony to play bass. In any case, this band is great with a capital G. I was so impressed! Eric may be a lively singer, but what really makes this band go is Tony's steady bass playing and Stewart's amazing guitar action. I've never seen a local guitarist play that well, that fast-it was unbelievable. Well, that was the big surprise for this show. The rest of the night was pretty uneventful (except when Minor Threat came out on stage wearing gold and white dinner jackets!). Social Suicide, GI, and Minor Threat all played good sets, but it was nothing new. Only GI were fun to watch (John parading around in his polyester and Mitch looking like Roy Orbison) and they did a cover of "These Boots Are Made For Walking". Minor Threat were energetic but I got kind of bored. I really liked their new song, "Look Back and Laugh", though. SC

## IRON CROSS/HATE FROM IGNORANCE/SECOND G/EXILED/BZ/BLOODY MANNEQUIN ORCHESTRA-Jan. 14 Bruce's Basement

This was a crazy show! The house was an amazing place. The basement was shaped like a V and when basements are shaped like that you know that the show is going to be great. People from all ethnic and social backgrounds gathered to see this show. It was sort of like Woodstock in a basement-but not really. It was actually more like a show in someone's basement. So, the first band that played was Bloody Mannequin Orchestra, who I'm in. We had been told we couldn't play a few days before so we weren't prepared, which is probably one reason we sounded like an exquisite bag of mini-marshmallows meeting an adorned quadrophonic yo-yo bear. Next on was a band that I had never heard of-BZ. And I thought they were the best band of the evening. Droning bass, screeching noise guitar, repetitive drumbeats, and screaming distorted vocals put this band above the others. No one else seemed to appreciate them much though. Then came the Exiled-probably the most pathetic punk band I've ever seen. Fronting the band is the overly serious Derek Hsu whose stage theatrics are amazingly hilarious and whose vocals are just plain bad. The music of this band was usually bad hard rock or else bad thrash. I hope this band enjoys what they're doing because I don't think many other people do. After the Exiled came Second G, a new band from Bethesda. They played a loose, noisy set that reminded me of Void. Hate From Ignorance opened with a cover version of "Sweet Home Alabama" with guest vocalist Alec Bourgoise (ex-Common Cause, Fungus of Terror). Then their new vocalist, Monica Richards, came on to sing. Her voice was high pitched and whiny sounding and often detracted from the music, which was usually pretty good. The highlight of their set was their last song, "Tattoo Man". It's a shame they cut it short-it could've lasted at least another twenty minutes or so. To top off the show was Iron Cross who were very dull but attracted the biggest audience up front. I wonder if it was peer pressure which drew these people to sing along or if they really did enjoy them. Probably it was a combination of both. Well, it was incredible. I left towards the end of Iron Cross so I'm not sure if anyone else played or what. On the whole, this was a pretty good show. A lot more variety than any 9:30 show. CS



Hate From Ignorance (l to r) - Eugene, Bruce, Monica, Kevin



Sab - Iron Cross

## DREAM SYNDICATE-Feb. 10-9:30 Club

The first band was so terrible I'm not even going to bother to write anything about them. The Dream Syndicate were fantastic! Everyone seems to talk about their Velvet Underground influence but they seem to be missing the point. The Dream Syndicate, no matter who they may sound like, convey enthusiastic youthfulness, sincerity, intelligence, fun, and raw melodic power. And if that doesn't make a great band, I don't know what does. SC



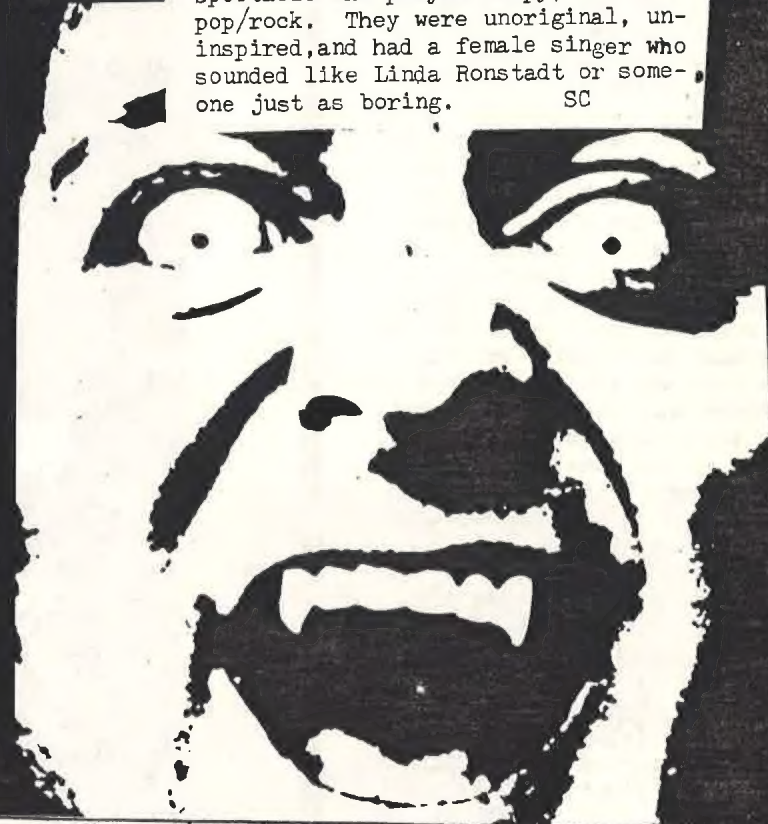
**BIRTHDAY PARTY/SOCIAL SUICIDE-April 10-9:30 Club**

This was the first time I had seen Social Suicide perform since early last fall and their improvement was tremendous. Although Social Suicide has always been more than your average punk band, they never seemed to stand out quite as much as one would hope. At this show they proved themselves to be one of D.C.'s best bands by playing a tight and interesting set which included fast thrash type songs and slower rock and roll type songs which were all melodic. There were a few songs they played that didn't seem to keep my interest, though- they were definitely the heavily early punk influenced ones (they sounded to me like bad Chelsea songs). But overall Social Suicide were really good and that made me feel less ripped off by the \$7 for one show price. Birthday Party came on and were a disappointment since they now have only four members. They lacked an extra member for sax and guitar to give them that crazy carnival sound I love so much. Despite this fact, Birthday Party managed to please me for the most part of the evening. The music they played was all very recent- from the "Junkyard" LP and their new record "Bad Seed". The music was chaotic and frenzied with distorted high pitched

guitar, steady and often droning bass, and hard rhythmic drumming all creatively blended together and fronted by Nick Cave's frantic, hysteric vocals. All of the new songs seemed to be much more energetic and hellish than their earlier material which was nice, and made this the best show I've seen this year. CS

**9353/SPORT TURNED SPECTACLE-Feb. 21-Friendship Station**

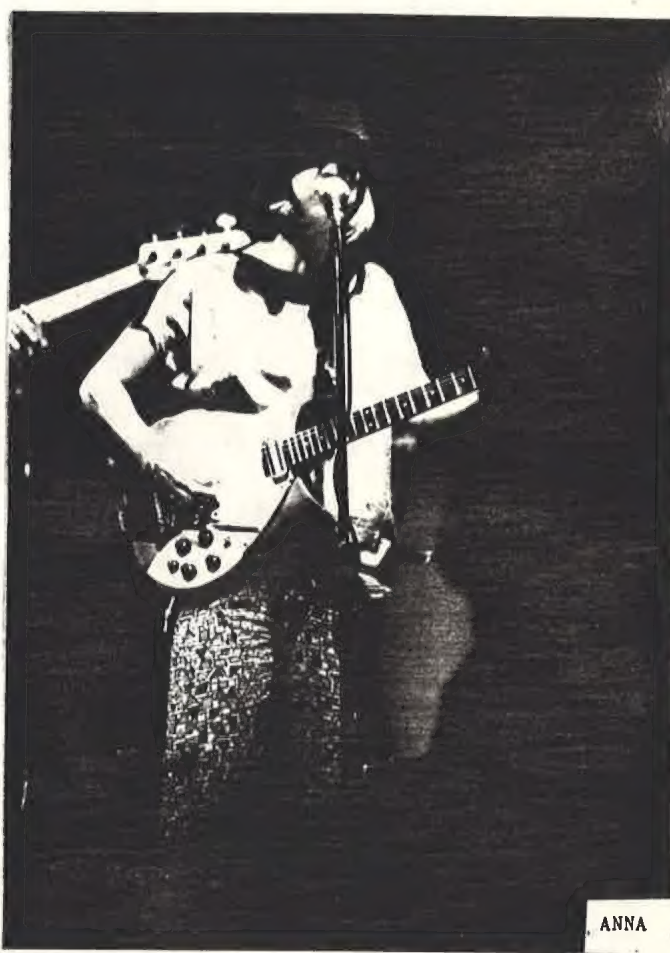
9353 are a great new band from Virginia that played a debut set of exhilarating, droning, and discordant songs. Their line-up featured guitar (played by Jason: ex-Double-O), bass, vocals, and rhythm machine. The rhythm machine added to their peculiar original sound by complementing perfectly the eerie, noisy guitar and bass. It's sort of used in the same way as bands like Factrix or March Violets. The lead vocalist is really something, switching from high to low and adopting different voices to suit each song. And when the singer and bassist harmonized it sounded even more ominous. These guys are really different and have a good sense of humor. Finally DC has a band that is filling a mold of its own. The same can't be said of Sport Turned Spectacle who played wimpy, new wave pop/rock. They were unoriginal, uninspired, and had a female singer who sounded like Linda Ronstadt or someone just as boring. SC



ANNA SILVA of the RAINCOATS was interviewed at the 9:30 Club after their show by Colin and Kevin.

Colin: Who were the original members of the Raincoats?  
ANNA: Me, Gina, and a guy called Nick and a guy called Ross. And then it changed to several lineups and finally we started playing with Vicki and Palmolive who had been in the Slits. And then it came to this lineup with Richard, who had played with PIL and who's been with us before, and Derek and Paddy.  
Colin: How long has Vicki been in your band?  
ANNA: Four years. And Gina used to be in Red Crayola as well as us, but it got to be too much so she stopped it.  
Kevin: Did you have any problems being a partially female band?  
ANNA: None, no not really. We were an all women band for quite awhile. We haven't had problems because our record company thought it was important, what we were doing.  
Kevin: What do you think of the D.C. area and the whole tour?  
ANNA: I liked D.C. better than New York. Tonight the audience was very responsive. For me, it's been the gig I've enjoyed most for a long, long, long time- many, many months.  
Colin: Are you planning a third album?  
ANNA: Yes, we've already started some things and we're putting out a 12" single in February. It's called "Animal Rhapsody". Our album should be out by May or June.  
Colin: Is this your first time playing in the U.S.?  
ANNA: We played two and a half years ago in New York but that's it.  
Colin: Do you like touring?  
ANNA: Yeah, it's okay. I wouldn't like to do very long tours.  
Kevin: Have you been able to see any American shows while you've been here?  
ANNA: No, not this time. Last time I saw DNA and Eight Eyed Spy and Sun Ra. Gina and Vicki saw James Brown.  
Colin: Did you enjoy the bands you saw?  
ANNA: Um, I don't know, you can't really enjoy it I don't think. I can enjoy DNA and Eight Eyed Spy at the intellectual level, but it's not something you can listen too. I like a lot of what Lydia Lunch does. The album Queen of Siam and the 12" she did with Rowland Howard.  
Kevin: Are there any other American bands that you like?  
ANNA: I don't think I like much of the new American music.  
Colin: Are you folk influenced?  
ANNA: No, I don't listen to folk really. People say we sound a bit folksy; I think it's the sort of light quality and some of the instruments which we use.

# Raincoats



ANNA

But we don't really listen to folk very much.  
Kevin: What do you think about punk now in England?  
ANNA: Punk now is very different from what it was then. It's a style, it hasn't gone forward. I don't mind them doing it as long as I don't have to hear it. Probably some have nice songs.  
Colin: What music do you listen to?  
ANNA: I used to like alot that Pere Ubu did and Velvet Underground and the Beatles. I like Motown alot, I like blues. I like Television, Talking Heads, Patti Smith.  
Kevin: How do you try to communicate with you audience?  
ANNA: Well I think we tend to be a bit withdrawn as people, we're all a bit shy or something, but I suppose tonight there was much more coming from us and the audience than it's been before. It's really nice when that happens but when it doesn't sort of happen a bit naturally you feel that you're forcing it- I don't like that- saying some joke or something.  
Colin: Would you sacrifice your creativity for commercial accessibility?  
ANNA: No. I believe in what we do. We want people to hear what we say. We wouldn't say something which isn't us. But it is great if the house is full, because you yourself feel that you're doing something. I really enjoyed the gig tonight.  
Colin: What's your favorite color?  
ANNA: I don't know. I like almost all the colors. I think colors are just an amazing thing!  
Colin: Do you like circuses?  
ANNA: Yeah.  
Colin: Do they have circuses in England?  
ANNA: Yeah!



Gina, Anna



Vicky



Paul Cleary (ex-Black Market Baby) is Iron Cross' new bass player.

Social Suicide have broken up.

Minor Threat are back to being a four-piece after the departure of Steve upon returning to DC from their second US tour.

Egoslavia are rumoured to be breaking up, with Sally Berg possibly leaving to form a new band with ex-Bush Tetra Laura.

Rob Moss (ex-Artificial Peace) is the new bassist for Govt. Issue since Mitch Parker left. Mitch is forming a new band with Scott of Trenchmouth.

Good possibility of a Deadline (remember them?) EP coming out sometime in the future.

Swedish Leroy and the Cupcakes, who had an unsuccessful tour of America and played only one show, are heading back to Sweden with no money or clothes.

Chris Niblack (ex-Chalk Circle) is now playing bass for No Trend and will be going on tour with them in June.

Derek Hsu of the Exiled probably will put out a compilation LP of DC bands on his own Fountain of Youth label.

By the time you read this, the 9:30 will have had its forum on local music. Let's hope something good comes out of it.

In non-local news: Dez has quit Black Flag and is forming his own band playing guitar. Black Flag will remain a four-piece and hope to be recording their next album pretty soon (they're still resolving legal difficulties with Unicorn Records).

Also: new Faith EP coming out on Dischord soon.

# LOCAL STUFF



Kevin - H.F.I.



DEATH In the big city



Dante - Iron Cross



Dr. Fred Gilles at SPCA luncheon

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## Deaths

**HELD, JOSEPH E. JR.**  
On Tuesday, May 2, 1983, at Winchester Memorial Hospital, CHAS. E. SHIELDS, JR., of Shenandoah, Va., beloved husband of Marie V. Shields, father of Richard Snowden, Annie Garner, Joseph E. Shields, Jr., and Joseph E. Shields, III. Surviving are four sons-in-law, four daughters-in-law, and other relatives. Burial will be at 2 p.m. at the Shenandoah Memorial Funeral Home, 1113 N. Main St., Winchester, Va. Interment at the Shenandoah Memorial Cemetery, Winchester, Va.

**OTHOWER, JAMES A.**  
On Wednesday, May 4, 1983, at the Shenandoah Memorial Hospital, OTHOWER, JAMES A., of Shenandoah, Va., beloved husband of Mary E. Othower, father of James A. Othower, Jr., and Mary E. Othower, Jr. Surviving are three sons-in-law, three daughters-in-law, and other relatives. Burial will be at 2 p.m. at the Shenandoah Memorial Funeral Home, 1113 N. Main St., Winchester, Va. Interment at the Shenandoah Memorial Cemetery, Winchester, Va.

**INNINGHAM, MARY K.**  
On Monday, May 2, 1983, at the Shenandoah Memorial Hospital, MARY K. GUNNINGHAM, of Shenandoah, Va., widow of Charles T. Gunningham, beloved mother of Cathryn Barnsdale, Cecelia Cooley, Charles T. Gunningham, Jr., and Clifford J. Gunningham, sister of Helen Gunningham, Joseph Mercedes, and Marianne K. Demosky. Also survived by eight grandchildren and 26 nieces and nephews. Relatives and friends may call at OLLINS FUNERAL HOME, 10 University Blvd., Spring, Md. (nearparking), Thursday, 2 to 4 p.m. Mass of Christian Burial, Silver Spring, Md., at 10 a.m. at the John Cemetery, Silver Spring, Md.

**ELLINGER, MARIE MEADOWS**  
On Friday, April 29, 1983, at her residence in Strasburg, Va. She survived by her husband, Harry, two stepdaughters, Kelly and Wendy, her mother, Dorothy Meadows of Galithersburg, Md., brother, Edward Meadows of Iadotti, Md., a sister, Dana Meadows of Lusby, Md.; nieces, nephews; other relatives and friends. Services were held on Monday, May 2, 1983 in Strasburg, Va. Expressions of sympathy may be made in the form of donation to the Shenandoah Conservatory and University Nursing Department, Winchester, Va.

**MENT, LELIA W.**  
On Wednesday, May 4, 1983, at the Shenandoah Memorial Hospital, LELIA W. DEMMENT, widow of Paul W. Demment, sister of Mary W. Demment, and sister-in-law of ALAS FUNERAL HOME, 1113 N. Main St., Winchester, Va. Burial will be at 2 p.m. at the Shenandoah Memorial Cemetery, Winchester, Va.

**LEVY, DANIEL M.**  
On Saturday, May 7, 1983, at the Shenandoah Memorial Hospital, DANIEL M. LEVY, of Shenandoah, Va., beloved husband of Mary E. Levy, father of Daniel M. Levy, Jr., and Mary E. Levy, Jr. Surviving are two sons-in-law, two daughters-in-law, and other relatives. Burial will be at 2 p.m. at the Shenandoah Memorial Funeral Home, 1113 N. Main St., Winchester, Va. Interment at the Shenandoah Memorial Cemetery, Winchester, Va.

## Deaths

**BROWN, LENA (BROWNE)**  
On Monday, May 2, 1983, LENA BROWNE, of Shenandoah, Md., beloved wife of H. Brown, mother of Thomas A. Brown, Leslie B. Jones and Marie K. Brown; stepdaughter of Fannie Stewart, sister of John...

## Deaths

**DORSEY, NELLIE M.**  
On Monday, May 2, 1983 at Southern Maryland Hospital, NELLIE M. DORSEY of Hillcrest Heights, Md., beloved sister of Mollie Dwyer, one grand-daughter, four great-grandchildren, five great-grandchildren; a devoted niece, Catherine...

## Deaths

**HANSON, ERIC E.**  
On Monday, May 2, 1983, in Columbus, Ohio, ERIC E. HANSON, SON of Alexandria, Va., and of Earl, Edwin E. Hanson, born at Mountain View, Calif., and died at Alexandria, Va. Brother of Curtis and Tracy...

## Deaths

**ALLEN, LEONARD RAY**  
On Saturday, April 30, M. LEONARD RAY ALLEN, of 8 Dot Lane, Orlando, Fla., beloved husband of Virginia Allen, late of Ronald Allen, Friends may call at JOSEPH GAWLER'S SON...

## Deaths

**MCRAE, LEROY**  
On Monday, May 2, 1983, at Howard University Hospital, LEROY MCRAE, beloved son of Ethel MCRAE of Olin, Md., brother of Thomas MCRAE, son of L. MCRAE, and Mary E. MCRAE. Surviving are three sons-in-law, three daughters-in-law, and other relatives. Burial will be at 2 p.m. at the Shenandoah Memorial Funeral Home, 1113 N. Main St., Winchester, Va. Interment at the Shenandoah Memorial Cemetery, Winchester, Va.



**BUTLER ETHEL LEE**  
On May 3, 1983, at the Shenandoah Memorial Hospital, ETHEL LEE BUTLER, of Shenandoah, Va., beloved wife of Walter M. Butler, mother of Walter M. Butler, Jr., and Mary E. Butler. Surviving are two sons-in-law, two daughters-in-law, and other relatives. Burial will be at 2 p.m. at the Shenandoah Memorial Funeral Home, 1113 N. Main St., Winchester, Va. Interment at the Shenandoah Memorial Cemetery, Winchester, Va.

**Moore, Jo Ann E. Law, Mary Louise Temple, Karl D. Eller...**  
On Friday, May 6, 1983, at the Shenandoah Memorial Hospital, JO ANN E. LAW, of Shenandoah, Va., beloved wife of Walter M. Law, mother of Walter M. Law, Jr., and Mary E. Law. Surviving are two sons-in-law, two daughters-in-law, and other relatives. Burial will be at 2 p.m. at the Shenandoah Memorial Funeral Home, 1113 N. Main St., Winchester, Va. Interment at the Shenandoah Memorial Cemetery, Winchester, Va.

**BARBER, MARTHA E.**  
On Sunday, May 1, 1983, at the Shenandoah Memorial Hospital, MARTHA E. BARBER of 2302 Jameson Temple Hills, Md., beloved daughter of Johnnie M. and D. L. Jones. Also surviving are son, Sean Barber; devoted grandmothers, Catherine Bar and L. Jones. Burial will be at 2 p.m. at the Shenandoah Memorial Funeral Home, 1113 N. Main St., Winchester, Va. Interment at the Shenandoah Memorial Cemetery, Winchester, Va.

**BARBER, MARTHA E.**  
On Sunday, May 1, 1983, at the Shenandoah Memorial Hospital, MARTHA E. BARBER of 2302 Jameson Temple Hills, Md., beloved daughter of Johnnie M. and D. L. Jones. Also surviving are son, Sean Barber; devoted grandmothers, Catherine Bar and L. Jones. Burial will be at 2 p.m. at the Shenandoah Memorial Funeral Home, 1113 N. Main St., Winchester, Va. Interment at the Shenandoah Memorial Cemetery, Winchester, Va.

**OLIVER, DOUGLAS, SR.**  
On Friday, April 29, 1983, at the George Washington University Hospital, DOUGLAS OLIVER, SR., devoted father of Douglas Oliver, Jr., Angela Smith and Tina M.O. Douglass; granddaughters of Danika Heath, Michelle and Michael Smith; beloved son of Florence Woodward. He also survived by three sisters, Clara, Arlene and Darlene; a host of nieces, nephews; a son-in-law, Jarone Smith; a very devoted friend, Martha Massey; other relatives and friends. Friends may call from 6 to 10 p.m. at the AL POPE FUNERAL HOME, 1113 N. Main St., Winchester, Va. Burial will be at 2 p.m. at the Shenandoah Memorial Cemetery, Winchester, Va.

**CARPENTER, GRANT**  
On Tuesday, May 3, 1983, beloved son of Pearl Carpenter, brother of Josephine Jones, Rosie Cagle, Cora Miller and Joseph Carpenter; a sister-in-law, a brother-in-law, three nephews, one aunt, one uncle, other relatives and many friends. Burial will be at 2 p.m. at the Shenandoah Memorial Funeral Home, 1113 N. Main St., Winchester, Va. Interment at the Shenandoah Memorial Cemetery, Winchester, Va.

**WATSON, MARY E.**  
On Friday, May 6, 1983, at the Shenandoah Memorial Hospital, MARY E. WATSON, of Shenandoah, Va., beloved wife of Walter M. Watson, mother of Walter M. Watson, Jr., and Mary E. Watson. Surviving are two sons-in-law, two daughters-in-law, and other relatives. Burial will be at 2 p.m. at the Shenandoah Memorial Funeral Home, 1113 N. Main St., Winchester, Va. Interment at the Shenandoah Memorial Cemetery, Winchester, Va.

**BEASLEY, LEROY**  
On May 1, 1983, age 40, Washington, D. C., beloved of Leslie Beasley of Gordonsville, Va.; brother of John Beasley, Jr., and John Beasley, Sr. Burial will be at 2 p.m. at the Shenandoah Memorial Funeral Home, 1113 N. Main St., Winchester, Va. Interment at the Shenandoah Memorial Cemetery, Winchester, Va.

**HARVEY, JOHN EARL (JACK)**  
On Friday, May 6, 1983, at the Shenandoah Memorial Hospital, JOHN EARL HARVEY, of Shenandoah, Va., beloved son of John Harvey, and Mary E. Harvey. Surviving are two sons-in-law, two daughters-in-law, and other relatives. Burial will be at 2 p.m. at the Shenandoah Memorial Funeral Home, 1113 N. Main St., Winchester, Va. Interment at the Shenandoah Memorial Cemetery, Winchester, Va.

**MICHAEL, INIM**  
On May 1, 1983, at the Shenandoah Memorial Hospital, INIM MICHAEL, of Shenandoah, Va., beloved son of John Michael, and Mary E. Michael. Surviving are two sons-in-law, two daughters-in-law, and other relatives. Burial will be at 2 p.m. at the Shenandoah Memorial Funeral Home, 1113 N. Main St., Winchester, Va. Interment at the Shenandoah Memorial Cemetery, Winchester, Va.



**CHAMBER, CLARENCE S.**  
On Thursday, May 5, 1983, at the Shenandoah Memorial Hospital, CLARENCE S. CHAMBER, of Shenandoah, Va., beloved son of John Chamber, and Mary E. Chamber. Surviving are two sons-in-law, two daughters-in-law, and other relatives. Burial will be at 2 p.m. at the Shenandoah Memorial Funeral Home, 1113 N. Main St., Winchester, Va. Interment at the Shenandoah Memorial Cemetery, Winchester, Va.